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A Grammar of the Dialect of Ohhattisgarh in the Central Provinces. Written in Hindi by MR. HÍRÁLÁL KÁVYOPÁDHYÁYA, Headmaster of the Anglo-Vernacular School in Dhamtarí, District Raipur, Central Provinces, translated and edited by GEORGE A. GRIERSON, ESQ., C. S.

(Continued from p. 49.)

PART VI.

Specimens of the Ohhattisgarhí dialect.

CHAPTER XXVI. ELEMENTARY.

*Section I. Useful Words and Idiomatic Phrases.**

कोड़ी-बोड़ी,	money generally, (<i>lit.</i> a score of cowries).
काहौं-कुहू,	somewhat, something.
घर-दुआर,	dwelling place, (<i>lit.</i> house and door).
आगी बारन,	to light fire, to begin cooking, to cook.
बहारन बटोरन,	to sweep (a place clean); <i>lit.</i> to sweep and collect (rubbish). 5
सिरान,	to die (<i>lit.</i> to become cold).
चार-के काँधे जान,	to die (<i>lit.</i> to go on four men's shoulders).

* Verbs are given in the infinitive form in न.

- ठड्डा मडान, to jest.
 खियाल मडान, to jest.
 परःलोक होन, to depart to the other world, to die.
 परःलोक जान, to lose the other world, to lose the virtue
 5 which gives heaven.
 अभाग होन, to have ill-luck, to fall into misfortune.
 करम छाँड़न, or करम फाटन, to have ill-luck, to fall into misfortune.
 परःले होन, to have ill-luck, to fall into misfortune
 (lit. to be the deluge).
 10 मिट जान, to die, to disappear.
 तिहार बार, a holiday, a festival-day.
 ओसहा पानौ, medicated drinks, medicine.
 हाट करन, to buy or sell in the market.
 बजार करन, to buy or sell in the market.
 15 अघान करन, to do a great deal, to act extravagantly,
 to give oneself great airs, to be a tyrant.
 गजब करन, गजबे इतःरान, to do a great deal, to act extravagantly,
 to give oneself great airs, to attempt an
 impossibility.
 20 बढियन (or बढियन) होन, to be good, to be well.
 मन माड़न, to be attentive, to pay attention: to be
 - assured in one's mind, be at ease (माड़न
 =लगना).
 मूड गडिया-के बैठन (or बैसन) to sit with head bent forward, to be silent
 25 or मूडि मडियान, and ashamed; also, to be busy, to be
 busily engaged.
 मड्डी-माँ चघन, to mount on the head, to be insolent, to be
 disobedient.
 मोर बूती होन, to occur through me, to be done by me, (so
 30 also मोर बूती होन, §c.)
 बनी भूती करन, to work, labour.
 साक (or साग)-तरःकारी, vegetables.
 लदका-बच्चा, children.
 अलःवा-जलःवा, mixed up, confused; odds and ends.
 35 मरें जान, to apply the mind to, to be devoted to, to
 love (see जीव डारन), lit. to go to be dead.
 जीव डारन, जीव ऐसे डारन, to apply the mind to, to be devoted to, to
 love (see मरें जान); lit. to give up life, to
 give up as it were one's life.
 40 सुताई-बूता, sleeping continually, lit. sleep is the busi-
 ness (see खवाई बूता).
 खवाई बूता, eating continually, lit. eating is the busi-

- ness (see सुताई-बूना). (So also with any other verb).
- दू वान (or दू गोठ) नरि- to seroam out two words, to be in a rage and
यान, shout out contradictory statements.
- बैटाई बैठन, to sit still for a long time (so also other 5
verbs, *e. g.*, सुताई सुतन, to sleep soundly).
- सुत भुलान, to forget a thing and go to sleep, to go to
sleep and carelessly leave a thing undone.
- जीव अस-कटान, not to be satisfied, to feel the time heavy. 10
धरन सैतन, to put by carefully, especially to put by
dishes &c. after eating; also to pack up
goods &c., when starting for a new place.
- मन पतिघान or मन माड़न to decide in one's mind, to be assured in
or मन भरन, one's mind. 15
- जीव पतियान, or जीव *the same as* मन पतियान.
माड़न or जीव भरन,
- सक चलन, the power (of any one) to go as far as; to
be able (with genitive of subject), *as in*
मोर सक नौ चले, I am not able. 20
- जिघान (or जिघान) परन, labour to be the lot of a person (dative of
person), *e. g.*, labour will fall to you, will
be your lot.
- हाती फटन (or फाटन), to be moved with indignation, *lit.*, to have
the bosom burst. 25
- देख न सकन, to be unable to see, to be moved with indig-
nation or jealousy.
- जर बुतान, जर बुतान, to be burnt up, to be greatly burnt, to be
जर-के कीय-ला चीन, moved with great indignation.
- जर-के राख चीन, 30
- सैक लगन, to learn the truth about a thing after it has
occurred and after it has been felt, (*lit.* to
receive heat or warmth, as if from fire).
- आँखी देखे-के सुख चीन, to feel joy in anyone's company (*especially*,
when we have heard or seen good news of 35
him or them).
- आँखी फार-के देखन, to look with open eyes, to understand tho-
roughly.
- लज्जया लेन, to act promptly or quickly; लज्जया परन, to
act hurriedly. 40

- भ्रतवा उचानन, to inspect thoroughly, to make signs with
eyes (frowning &c.) vigorously.
- सत्ती गरन (or मरन), सत्ती- to become a *Satí*, to be very intent on doing
a thing to the neglect of manners.
- कै नरियल लेन,
5 थोरःके-माँ गद्दःरान, to give oneself airs on small excuse.
मरे मुँह न देखन, even when one is dead not to visit him.
नहान नहान, to bathe on the third or tenth day after a
relation has died ; as तीन नहान नहान, दस
नहान नहान.

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Section II. Short Sentences.

- मैँ जात-हौँ I am going, I go.
- तैँ जात-हस or हवस Thou art going, thou goest.
- खी खात-हैँ He is eating, he eats.
- हम रँगत-हन or -हवन We are walking, we walk.
- 15 तुम घुचत-हौँ You are moving, you move.
- उन रोवत-हैँ They are weeping, they weep.
- मैँ गयँव I went.
- तैँ पाये Thou didst obtain.
- तुम आयँव You came.
- 20 उन अमःरे-हौँहीँ They will have arrived.
- हम गुठियात-हौँबी We will be talking.
- घोरःवा चरत-हवैँ A horso is grazing or grazes.
- बइला आवत-हैँ A bullock is coming or comes.
- कुकुर भूँकत-रहिस A dog was barking.
- 25 बिलाई-हर खाइस The eat ate.
- तुम बासी खाये-हौँ You have eaten yesterday's rice (*i. e.*,
rice cooked the night before and
kept in water).
- पखःना गिरिस-हैँ Hail (*or* a stone) has fallen.
- 30 लइका-मन पढत-हैँ The childron are reading or read.
- उन दसावत-रहिन They were spreading.
- दाईं सुतत-हैँ The mother is sleeping or sleeps.
- ददा गइस-हैँ The father has gone.
- नोनी-ला लान Bring (it) for the girl or bring the
girl.

35

नैं खनस ।	Thou didst dig.	
बोकरा-का मार ।	Kill the he-goat.	
सम्भा भइस ।	Evening came (<i>lit.</i> became).	
उन खात-रहिन ।	They were eating.	
हाट-माँ गये-रहे ।	(Thou) hadst gone to market.	5
घाम करत-है ।	It is hot (<i>il fait chaud</i>).	
तुम्हार नौनी बने है ।	Your girl is good.	
उन-कर चरिहा-है ।	It is their basket.	
ओ-कर नाँव पूछ ।	Ask his (<i>or</i> her) name.	
हरिया चरिस-हवै ।	The she-goat has grazed.	10
मनःखे रेंगत-हैँ ।	The men are walking <i>or</i> walk.	
नन्दी-माँ नहा ।	Batho in the river.	
करा गिरत-हैँ ।	Hail is falling.	
बादर आइस-है ।	A cloud has come.	
बरेठ काँचिस-है ।	The washerman has washed.	15
घर-माँ कोनो नरै ऐ ।	No one is in the house.	
ददा-मैर गये-रहिस ।	Ho (<i>or</i> sho) had gone near his (<i>or</i> hor) father.	
तुम नो मानिहो ।	You at least will obey.	
उन कहत-रहिन ।	Thoy were saying.	20
का-करो सङ्ग भिन वता ।	Do not talk with any one.	
ओ-कर मन-माँ का हवै	What is in his (<i>or</i> her) mind ?	
तुम्हार दीदी कब आही	When will your elder sister come ?	
वाबू-ला ऊतःकरा देवै	Call the son.	
दिन निकःरिस-हवै	Day has brokeu.	25
राँध खा-के जावे	Thou wilt go after cooking and eating your meal.	
तुम्हार-मैर कतेक बैला है	How many bullocks have you ?	
एक नाँगर के खेती हवै	It is the cultivation of one plough.	
मोर-बर का लाने-हस <i>or</i> हवस	What hast thou brought for me ?	30
हैकी-मन रोवत-हैँ	The women are crying <i>or</i> cry.	
टूरा-का भिन मारःवे	Do not beat the (<i>orphan</i>) boy.	
हम दार भात खात-हैँ	We are eating pulse and boiled rice.	
चाउँर हरे-बर जावे	Thou wilt go to husk the rice.	

Section III. Longer Idiomatic Sentences.

- मैं हटःरी-माँ काहीं-कुछ लेये-वर गये- I had gone into a market to fetch
रहेंव । something.
- 5 तीर ममा अलःवा-जलःवा बिसावत-रहिस । Thy mother's brother was buying
odds and ends.
- लिंगःरी खाये-माँ उलःटौ मान घटत-है । A man's honour diminishes, when
he calumniates any one.
- फर बोली कहाँ अउ लवारी गोट कहाँ । How widely different are true
words and false ones.
- 10 ओस चाटे-ले पियास नहीं बुभावे । Thirst is not quenched by licking
dew.
- तीर दाई कहत-रहिस मैं नी जाँव । Thy mother was saying that she
would not go.
- ये दे मँदरसा-माँ कतक लइका पढ़त-हैं । How many boys study in this
15 school ?
- ओ-कर पती राँधत-खान-रहिस । His son's wife was cooking and
eating.
- घर गोंसइया काली मँभनिया जवैया है । The master of the house will
depart to-morrow at midday.
- 20 ती-ला सँक लगिस-है तबे तो आवत-हस । When you have felt, you come.
ओ कहत-रहत-है कि मो-ला असःकट He was saying 'I am attacked
लागत-है, मन नहीं माड़िस-है, आउर with lassitude. My mind is not
राती-का नीन्दौ नहीं आवै । at ease, and even at night sleep
does not come.'
- 25 तैं तो नीचट सुताई छतत-हस । Thou art sleeping very soundly.
लइका-मन तो गजःबे करत है, अउ Children attempt impossibilities
सूझी-माँ चघत-हैं । and are disobedient.
- पढ़े-माँ बने है, अउ किँजर-माँ का धरे है । In study there is benefit, and in
wandering, what is there kept ?
- 30 तीर ददा तो गजब नरियावत-हीही, Thy grandfather will be scream-
देखे जाही । ing out very (loudly). It will
be seen.
- तुम तो बड़ियन हो, ओ बिचारा तुम्हार You are a good man (*ironically*),
ऊपर जीव डारत-है । and that poor man gives his life
for you.

- ऐसन खराप डौका हवै, कि कहे मान-बे
नी करे। He is such a bad husband that he
will not listen to what is said
(to him).
- ओ-कर भाई-ला घिन-दा लागत-है, अउर
ओसदा पानी घलाय हीत-रहत-है। His brother is sick and medicine
is also being (used for him). 5
- हँसब बोलब तो हवै, मरे-मां कुछू जात-
है का। There is laughing and talking
(with one's friends), but when
one dies does anything go (with
you) ?
- तोर दाई तो सत्ती-चठ परत-रहत है। Thy mother is very intent on
doing (it) to the neglect of man-
ners (*lit.* is become *Satī*). 10
- मोर मँरे चिटिकुन तो आ अउ गुटिया ले। Come for a while at least near mo
and converse.
- वहा दे सबी भन तो आवत-है, अउर
बाजा घलाय बाजत-है। See, all are coming, and music is
also being played. 15
- ओ तो बड़-का चटर-दा हवै, अउ गजब
गुटियावत-है। He is a great prater, and talks a
lot.
- गँवइहा-मन खेत-ले आये-रहिन, अउर
खाय-पीय-के चले गइन। The villagors came (*lit.* had come)
from the field, and went away,
having eaten and drunk. 20
- काली रतिहा बड़-का-जानिक साँप निकरे
-रहिस। Last night a very large snake
issued (*lit.* had issued) (from
its hole.)
- जउन जैसन कर-ही, तउन तैसन पाही,
हम-ला का ?। As a man will do, so will he re-
ceive. What is it to us ? 25
- तुम्हरे-च-बर तो हम-मन गये-रहैन। It was only for you that we had
gone.
- बाह-बा बाह-बा, कुछू कहे नहीँ जाय। Wonderful! Nothing can be
said. 30
- डौका हवस, तोरे मूत-माँ तो दिया जरत-
रहिस। Is it true? Did a lamp-wick
burn in your urine? (a pro-
verb, on a very great man).
- मोर-मँरे लबारी भिन गुटिया, तोर मन-माँ
आवे जैमे कर। Do not speak lies before me. Act
as seems good to you, (*lit.* as 35
it comes into your mind).

- दाई-बबा-ले आन कोनो समझ-वैया नई Not ono understands better than
ए। (our) father and mother.
- मँझनिया मँझनिया करत तो साँझो भय He kept saying 'midday, mid-
गइस, अउ राती होत-जात-है। day,' but now it is evening, and
5 night is coming on.
- लुकाये-माँ नही बने, सिर-तेँ सिर-तेँ Nothing comes from concealing.
गुठियावे। Tell the whole truth.
- घर-दुआर बेँक डारैव, मोर कगरा कुछू I sold my house and home. There
नहीं हवै। is nothing in my possession (*lit.*
10 near me)
- उन-मन-ले हम-ला का करे-वर है, आज From them what is there for us
आबी, तब देखे-जाची। to do. We will come to-day, and
then it will be manifest.
- लबरा मन-खे-के कोनो नहीं पतियावे। No ono believes a liar.
- 15 मया करे-ले मोह बाढ़त-है, अउर लालच From affection illusion increases
करे-माँ कगरी-के जात-है। and from covetousness even
what is in (a man's) possession,
goes away.
- मोर-भेर सूका-आगर दू रुपिया रहिस, I had two and a quarter (*lit.* a
20 पर सबो गँवा गइस। quarter more than two) rupees,
but all are lost.
- उखेनी लगाये-माँ कुछू नहीं मिले। No profit comes from calumniat-
ing.
- फुर-बोलिक मन-से-ला सबो पतियावत-हवै। All people believe a truthful
25 man.
- दाया माया राखे-रहौ, काल बेरा-चघत Preserve kindness and affection.
मै जवैया हौ। I will have to depart to-morrow
when the day (sun) rises.

CHAPTER XXVII.

30

THE TENTH VILLAGE DIALECT.

- This lively conversation deserves the special attention of the reader. It is an excellent example of the style of talk which goes on every day in every vilago between natives of the lower orders. Note the frequent occurrence of explotives, and the way in which
35 proverbs are interwoven with the inner life of the people. The language used is full of idiom, often untranslatable, except by a periphrasis.—G. A. G.

A Conversation between four Villagers.

Dramatis Personæ.

A (क) and B (ख),

C (ग) and D (घ),

क—कस गा, ख, तै तो कले-चुप बैठे-हस।
गाँव चले-बर तो कहत-रहे। मौ-हँ
चले-बर कहत-हैं। वहा दे, ग घलाय
जवैया रहिस। पुन कोन जानी जात-
है कि नहीं।

ख—हौगा, क, चले-बर तो कहत-हैं। काली
बिहिनियाँ-वठ चल-बो। चल-चली
ग-के घर जाई। ओ ह-ला घलाय पूछ
खीबो। ले चल भाई। बिलम भिन।
मो-का अउर बूता हवै।

क—ले चल ना। मै तो जैसे तै कहिबे विसने-
च करिहैं। कस बो, ग, काली गाँव
जाबे। वहा दे, घ घलाय आवत-है।
आव आव, घ, आव।

ख—कस बो, ग, गाँव चले-बर कहत-रहे।
काली चल-बे ना। मोर दाई बेराम
हवै। काहीं-कुछ औसदा पानी मो-ला
भी बिसाहे-बर हवै।

ग—हही गा, क, चलिहैं। ख, तो-ला तो
मै कह दिह-रहैं। खाचित मै जाहैं,
कोनो जाय, चाहे न जाय। कस बो,
घ, तै तो बड़ा मिजासिन-अस लागत-
हस। तो-ला के-घाव बलायैव, अभी
आये-हस। हाथ दाई। ठोका हस।

Two male villagers.

Two female villagers.

A.—What? B. You are sit-
ting silent. You said you
would go to the village.
I also mean to go. See,
C was also about to go. 5
But who knows if she is
going or not?

B.—Yes, A, I do mean to go.
I'll certainly start to-
morrow morning. Come 10
let us call at C's house.
We will ask her also.
Come along, brother;
don't delay. I have other
business. 15

A.—Come along. I'll do just
as you say. What, C,
will you go to the village
to-morrow? See, D is
also coming. Como, D, 20
come.

B.—Hulloa, C, you were say-
ing you would go to the
village? Won't you go
to-morrow? My mother 25
is sick. I'll have to buy
some medicine also.

C.—Yes, A, I'll go. I told
you, B, (that I would). 30
I'll certainly go, whether
any one (else) goes or
not. Hulloa, D, you seem
to be very high and
mighty. How often have
I called you! and you 35
are only just come. Mercy
on us, mother! Are you
all right?

- घ—कस बो, ग, का मिजासिन ही बो।
 हस-ला नी रे मिजाज, दाई।
 तोर भाखा-चग ऐस-ने हवै। कस
 गा, क, घर-माँ सबो भन नङ्गद
 5 नङ्गद तो हवै ना। कस गा, ख,
 तो-हँ मो-ला बढियन-फकन
 लागत-हस। का-बर घर-माँ लराई
 भग-रा करत-हस गा। मोट-री
 काहे-के बाँध-हस।
- 10 क—हही, बने बने हवै। ख-के मोट-री-
 माँ कुकु अल-वा-जल-वा होही,
 तो-ला को परे-हवै। ओ-कर सङ्ग
 बहँते पिच-काट भिन मडा। नहीँ
 15 तो ओ-कर दाई गारी देही बाप-
 की। मै लवारी नहीं कहैँ।
- घ—वादा दे, बाप-किन का-बर पारत-
 हस। मै का पिच-काट करत-हैँ,
 20 गा। मै जैसे न जानैँ, मोट-री
 माँ लाई-चना हवै। अउ का
 हवै।
- 25 ख—देखे, गा, सङ्गी। लाई-चना कहत-
 है। मोर मोट-री-माँ मिठई हवै।
 अमो तो दू अना-के विसाय-हैँ।
 ए-दे बोड़ी एक-के सुरी लिह-हैँ
 30 बाबू-बर। अउ मिठई-ला काली
 लहर-बर करिहैँ। ओ गवई-माँ
 मो-ला अस-कट लागत-है। पर
 का करैँ, जा-हँ, कुकु-काहीँ
 35 आने-बर हवै।
- ग—हाय हाय, निकारै तोर मिठई-के।
 40
- D.—What, C. How am I high and mighty? There is no pride in me, my lady. That is the way you talk. Well, A, are your people at home all right? Well, B, you too seem to be quite well. Why do you keep quarrelling at home? What have you tied up in your bundle?
- A.—Good. If there are a few odds and ends in B's bundle, what is it to you? Don't chaff with him too much, or his mother will abuse you. (I'll take my oath) by my father (to it). I wouldn't tell a lie.
- D.—Wah! Why are you swearing by your father? What chaff am I giving? For all that, I know (*lit.* as if I do not know that) his bundle holds parched grain and gram. What else (should it be)?
- B.—Look, my fellow, she's talking of parched grain and gram. It's sweetmeats that are in my bundle. I have just bought two *ánás* worth. I have just bought twenty cowries worth of *muri* for *Bábú*, and I'll have the sweetmeats for the way to-morrow. I always feel unwell in that village. But what can I do? I have to go. There are some things to bring.
- C.—O dear. The devil take your sweetmeats.* Well, A, so

* *Lit.* May your sweetmeats do you good,—*sarcastically*, much good may they do you.

कस गा, क, तीर नोनी-के बिचाव तो भय-गइस-है। हम-ला बलाये भी नहीं। बड़-का नोनी-ला एसाँ लाने-हस कि नहीं। हम देख-लेते न भला। अरे, आँखी देखे-के सुख, कोन मर-ही कोन जी-ही।

your girl has been married, and you never asked me (to the wedding). Have you sent for your eldest daughter this year? Wouldn't it be well if I too had seen her. As they say, "There's something pleasant in seeing with your eyes, who's dead, and who's alive."

क—देखे रे, भाई ख। बड़े नोनी कब-ले आये-है। ये-हर तो इ-ही-चे गृति-यावत-है। कत-को बेर बला पठायेन, पर नई आइस, नई आइस। ए-दे बप-री घ टू-घाव आये-रहिस।

A.—Look here, gossip B, since when has my eldest girl come (*i. e.*, she has been here for long)? This woman (C) is only talking here. How often have I sent for her (C)! but she hasn't come, not a bit of her. Poor D, here, came for her twice.

ग—का करौं, रे भाई। बूता-के मारे तो आये-वर नी मिले। काली सञ्जा आहै। अब बेरा भइस-हवै। ए-दे कगरे-च-साँ तरिया हवै, नहा खेब, अउर सबो-भन बासी खा खेब।

C.—What could I do, gossip, I was too busy to come. I'll come to-morrow evening. It's now time (to eat). There is a pond close by here, let us all bathe and eat our snacks.

ख—हही, मो-ह-ला भूख लगे-है, नहा तो आयेव। लान ना बासी। चिटिक नून दे। बो, बने-नई लागे जू-चा बासी। क, तो-हूँ के ले-ना थारिक नून।

B.—Yes, I too am hungry, but I bathed (before starting). Fetch the cold food. Give a pinch of salt, for plain cold food isn't nice. Have a little salt, A.

क—हही, मो-ह-ला दे। आज तो बादर बादर करत-हवै, जाड़ जाड़ लागत-है। ए-दे ख-ऊपर तो मोर मन माँड़-गइस-है। ए-ही के लइका-वर अपन नोनी देहै।

A.—Yes, give me a little. There are clouds about to-day, and one feels quite cold. I am very fond of B, and will give my daughter to his son.

अउर बने बिहाव करिहैं। एसैं
नी करैं। मोर ऊपर लागी भय-
गइस-है। ठाकुरी-के रुपिया देये-
बर है। का करैं। कुकू कहे नी
5 जाय।

ग—ढीका एगा। खरद-बर तेल नहैं,
घुड़-सार-बर दीया। ऐसे भिन
करवे ना। एसैं नी हीही तो
कुकू सन्सो भिन करवे। पौर
10 देखे जाही लागी-ला तो छूट-ले।

घ—हाय हाय, ग। तो-ला तो दाना
पार-बर गजवे खावत-है। अउर
कुकू तो समभस नहैं। लागी
लिये फिरत-है। ओ-कर नोनी
घलार्थ बाढ़ गइस-हवे। तउन
नहैं। अउर पौर तो बिहाव
20 नहैं है। एसैं नहैं हीही, तो
ए बात गइस परिहार-बर।

ग—अभाग भय-गइस। कस गोई। कैसे
कर-ही धन*। तो ओ-ही कौसा
होही। कैसे कहत-है। नाँव
मोती-चन्द, भलक बिनौला-के
30 नहैं। एस-ने-चठ होही। अभी
सहीना दिन नई भये कि ओ-
कर एक गाय अउर भैंसी
जनम-रदिन। तो सवा भन
जात-रदिन। ए-ही पाप खावत-
35 है।

घ—करम बाँड़ि देइस, दाई। ए गाँव-
माँ तो टोना-ही-मन गजव करत-

I'll have a fine wedding. I
won't do it this year, for I am
in debt. I have to pay my
landlord his money, and what
I'm to do for it, I can't say.

C.—That's it. As they say, "not
enough oil for an itchy spot,
and he keeps a light in the
stable." Don't you do like
that. If it won't be this year,
don't trouble yourself. Next
year we'll see about it; when
you will be out of debt.

D.—Dear me, C, you are a great
hand at speaking proverbs, but
you understand nothing else,
and are making a difficulty
about debts. His daughter is
also getting very old. Is it
not so (*i. e.*, will you not see
to this). And besides marri-
ages can't be next year. If
it won't be this year, then it's
postponed to the year after
next.

C.—It's unlucky, isn't it, dear?
But what can one do? It
will be the (old) story. (Let
me see.) How does it run?
"His name is Mótí Chand
(The Magnificent), and he
hasn't as much lustre as is
in a seed of cotton." That's
what it will be. Less than
a month ago, a cow and a
buffalo of his had each a calf,
and they're all dead already.
He's reaping the fruits of his
sins (committed in a former
life).

D.—Good luck has left us, my love.
There are some terrible wit-

* धन = Hindí धौ

- है। टोनःही रांडी-मन-के मारे, तो
 ऐसे भइस। नहीँ तो का-बर ह्वातिस।
 मेारो बाब तो दू चार दिन-ले गड़-
 बड़ाइस हवै, ओ-करे मग्से तो मे-
 ला खात-है।
- ग—नींधी के घोर दो-गानी-के दाना। ठोका
 हवै, वो-ह-ला तो गुठि याये-बर
 आवत-है। नेनी बाड़े। के कुबू हवे,
 कर्हाँ-ले खानःही बपःरा। लागा-के तो
 ठिकाना नहीँ। जेकरे, ओही जानत-
 हवै।
- क—ओ-दे, बुड़ःती बखत होये चाहत-
 है। कस गा सङ्गी, ख, चल चलौ,
 देखे जाही। पँचाइत-माँ तो बेरा
 बड़त-है। पाबू हीही। चल चलौ।
 नहीँ तो ददा नरियाही। गाय बाँधे-
 बर हवै।
- ग—हाय हाय, पँचाइत-माँ जीते-हस।
 नाँव जबर-सिङ्ग उठे भू टेक। तेा-
- ches in this village. This
 has happened through
 some old hag of a witch.
 How else could it have
 been? My son also has
 been out of sorts for the
 last two or three days,
 and trouble about him is
 eating me up.
- C.—(As they say) “A horse
 worth only fifty cowries
 and (you give him) two
 hundred cowries’ worth of
 grain.” That’s true, and
 it (the proverb) comes to
 speak to you. Let the
 girl grow up. Whatever
 happens, where is the
 poor fellow to get the
 money from? There’s no
 calculating (the amount
 of) one’s debts. The
 man who has debts, knows
 that.
- A.—There, it’s just going to
 be sunset. Woll, come
 along, friend B, we’ll see
 about it. The day is sink-
 ing while we are discuss-
 ing. We’ll continue it
 afterwards. Come along,
 else my father will be
 angry. It’s time to tie
 up the cows.
- C.—Hoighty, toighty—Yes,
 indeed, (I suppose you
 think) that you have won
 in the discussion. As
 the proverb goes “His
 name is Jabar Singh (The
 Mighty), and he has to
 lean on the ground when

- ही-ला तो जिञ्चान पर-ही गाय
बाँध-वर । he gets up." You are the
only person who can tie up the
cattle (I suppose).*
- 5 ख—चल रे भाई, क, चल चली । B.—Come along, brother A, come
हात-रही पँचात, मो-ला भी along, or the discussion will
विलम होत-हे । continue. I also am late.
ग—कस गोई, घ, तौ-हँ जावे । C.—Well, D, dear, are you going
too ?

CHAPTER XXVIII.

PROVERBS AND RIDDLES.

10

Proverbs.

भात खोये-वर कर-कूल नहीँ, फेंक मार तर-वार ॥ १ ॥

Asking impossibilities.

He hasn't a ladle for stirring his rice, and he is asked to flourish a sword about. (1).

15

बापे मारे, पुते साखी दे ॥ २ ॥

Sublime audacity.

The father kills me and produces his son as a witness (in his defence). (2).

घर-माँ भूँजे भाँग नहीँ, पक्षीत-माँ मेका मेड़े ॥ ३ ॥

20

*False display.*Not even refuse hemp in his house, and outside he twists his moustacho (like a *hatchis-eater*). (3).

खसू-वर तेल नहीँ, घुड़-सार-वर दीया ॥ ४ ॥

Extravagance.

25 Not enough oil to apply for the itch, and he must have a light for his stable. (4).

सुढ़-ली मच-तारी, लोढ़-वा-के लठ-कन ॥ ५ ॥

Decking ugliness ; pearls before swine.

A shaven mother, with earrings as big as a grinding pestle. (5).

30

अहीर गड़रिया पासी, तीनेँ सत्या-नासी ॥ ६ ॥

* *Lit.* to you only labour will occur for tying up cows.

“*Arcades omnes, blackguards all.*”

The cow-herd, the shepherd, and the toddy-seller, are rascals all. (6).

कत-को अहीरा पिगला पढ़ै, तो बारा भूत-के चाला चलै ॥ ७ ॥

Expellas naturam furca.

No matter how well-read (even) in prosody cow-herds may be, 5
they will still worship their twelve ghosts.

(*Alírs* are greatly addicted to demon worship). (7).

नाँव मोती-चन्द, मलक बिनौरा-के नहीँ ॥ ८ ॥

Great cry, little wool.

Named (His Majesty) Motí-Chand (Pearl-Moon), and not the 10
lustre of a cotton seed. (8).

नाँव जबर-सिद्ध, चढे भूँ टेक ॥ ९ ॥

πυρὰ προσδοκίαν

Named Jabar Singh (Samson), and he leans on the ground when 15
he gets up. (9).

पाठ पूजा जैसे तैसे, बिन चोंगी-के बन्दना कैसे ॥ १० ॥

“Baccy is the staff of life.”

Let him be ever so clever at preaching and praying, but how 20
can a Bráhma exist without his tobacco pipe? (10).

बाप अन्यायी, पूत कुन्यायी, ए-माँ-के कसर ओ-माँ आई ॥ ११ ॥ 20

Hereditary vice.

The father unjust, the son unjust; the fault of the one appears 25
in the other. (11).

मरिहैं खाँड़ा बूड़ चीठ जाय, खाँड़ा कहीं है, ददा-के ससुरार-माँ ॥ १२ ॥

Empty threats.

25

“I’ll strike you with a sword, and your head will tumble off.”
“Where is your sword?” “In the house of the father-in-law of
my grandfather.” (12).

धूर-माँ खूतै, सरग-के सपना ॥ १३ ॥

Cinderella dreams.

30

He sleeps in the dust, and dreams of Heaven. (13).

पाँच कौड़ी-के तित-री, घर धरौँ के भित-री ॥ १४ ॥

De minimis curat.

An earring worth five cowries, (and he is asking) where he is 35
to put it (for safety). Shall I hide it in my house or indoors (*tauto-logy*)? (14).

मोर बाप घीव खाइस, मोर हाथ-का खूँघ देखौ ॥ १५ ॥

Family pride.

My father has eaten clarified butter, smell my hands (to see if it isn't true). (15).

जलम भर-के कमाई, चकर-भटा-माँ गँवाई ॥ १६ ॥

5

Ruined.

The earnings of my whole life are lost in a swindle. (16).

नींघी-के घोर, दोगानी-के दाना ॥ १७ ॥

Not worth it!

A horse worth ten mites, cats grain worth forty mites. (A *níndhí* is ten times five cowries. A *dogání* is worth forty times five cowries). (17).

अंधःरी बधिया, पैरा-के गोडायत ॥ १८ ॥

Labour wasted.

The buffalo-calf is blind, and you hobble its feet. (18).

15

चपटे बन-के पथरा, फोरे घर-के सील ॥ १९ ॥

Undiscriminating rage.

He slips on a rock in the forest, and (in revenge) splits the grindstone at home. (19).

होती-के धोती, जाती-के लिंगोटी ॥ २० ॥

20

He adapts himself to circumstances.

When he has (wealth, he wears) a waist-cloth; when it goes, he wears a rag. (20).

बर न बिहाव, कटौ-बर धान कूटे ॥ २१ ॥

Counting chickens before they are hatched.

25

Neither bridegroom nor wedding, and ho's pounding rice for the *chhatí*. (The *chhatí* is the ceremony performed six days after a child's birth). (21).

तेल न तिलाई, बरा बरा नरिआई ॥ २२ ॥

Unreasonableness.

30

Not a drop of oil, not a frying-pan and he is shouting for fritters (22).

नाँच न जाने, मँड़वा टेढ़वा ॥ २३ ॥

A bad workman complains of his tools.

He doesn't know how to dance, and says it's the pavilion which isn't level. (23).

गाय-भैँसी मर गहन, केरी-के गर-माँ खड़-परी ॥ २४ ॥

A fool.

His cows and buffaloes are dead ; so he ties the neck-log to the goat's neck. (A *khar'pari* is the necklog tied to a cow or buffalo to prevent it attacking people). (24).

टेट.का-के पद्दिघान बारी-ले ॥ २५ ॥

5

A test of strength.

We know (the strength of) the *Tef'kú*-worm, from (the distance of) the garden-wall (it can run up to). (25).

धन-के भय जाती, तो उपजिन कन.वा नाती ॥ २६ ॥

A poor man feels the burden of useless children.

10

When a man loses wealth, (he finds out that) one-eyed grandchildren have been born to him. (26).

मही माँगे जाय, पञ्जीत-माँ टैक.वा लुकाय ॥ २७ ॥

Foolish pride.

He goes to beg for buttermilk yet hides behind him the earthen 15
pot. (27)

कमर-माँ नही लत्ता, पान खाँय अल.वत्ता ॥ २८ ॥

A poor devil!

He hasn't a rag on his loins, and of course (sarcastically) he 20
eats betel. (28).

बड़े बड़े बड़े जाँय, गड़.री कहे मो.का पार लगाव ॥ २९ ॥

Just like his impudence!

Great people are being washed away by the flood, the shepherd 25
is saying "ferry me across." (29).

सान जाने, बान जाने, लाय परोसौ घीव ॥ ३० ॥

25

A carpet-knight!!

He knows warlike gestures, he knows how to flourish arrows.
"My dear Sir, please fetch some clarified butter." (Heroes eat
much clarified butter. The sentence is ironical). (30).

एक घरी-माँ रेवत खेवत, दूसर घरी-माँ हँसिआ टेवत, बेरा तो खलस गये, 30
मुठिया बाँधे मसक-के ॥ ३१ ॥

Procrastination.

He took an hour to search for and examine the scythe, and 35
another hour in sharpening it; it is already late (*lit.*, the time is
descending), and now he wants to tie the bundles tighter. (31).

जे.कर जैसे घर दुधार, ते.कर तेसे फरका

जे.कर जैसे दाई ददा, ते.कर तेसे सरका ॥ ३२ ॥

Like from like.

As his house and doorways, so are his *tattí* doors; and as the mother and father, so is the child. (32).

सटर पटर-के धानी, आधा तेल आधा पानी ॥ ३२ ॥

5

A tree is known by its fruits.

An oil-press full of rubbish gives half oil half water. (33).

बावन गोड़-माँ फूटे बैवाई, नौ-सै बीबी रचे लुकाई ॥ ३३ ॥

Something like absent-mindedness!!

In Báwan's legs a blister has burst, and in it nine hundred scorpions have taken up their dwelling, (yet he does not notice it). (See the story of Chandá). (34).

(पहेली)

2. Riddles.

पेड़ है थापक-थउआ, पान है बंगला ।

15

खात खात गुड़-सुख-री लागे, जाने मीठ गो-पाला । केला ॥ १ ॥

The stem is sturdy, its leaves (*pán*) are like Bangáli betel (*pán*). When one cats it, it is sweet as treacle, and one thinks it a sweet Krishna. (*Gópál bhóg* is also a kind of plantain). *Ans.* A plantain. (1),

20

पेड़ खसा-खस, पान बचेरा, फुलै रतन, फरै केरा । सेमर ॥ २ ॥

The stem is delicate, the leaf myrobalan, the flowers jewels, and the fruit plantains. *Ans.* The silk-cotton tree. (2).

घन कोरई बिकट बंधना, न जाने ते चाबै नहना । ककरई ॥ ३ ॥

A dense set of *Korat*-trees with tight tying. He who does not know this, will have to prick the cart-ropes. *Ans.* A comb. (3).

अनजन रुख बिरज्जन चिरई, हाले रुख तो बोले चिरई । पैरी ॥ ४ ॥

An unknown tree, with a bird of brass. When the tree shakes, the bird sings. *Ans.* Anklets. (4).

30

रठे हैं गीयठे है, पद्दार ऊपर बैठे है ; फूल पान चघे है, देवता नो है ।

पग-ड़ी ॥ ५ ॥

It is twisted and twirled, and sits on a mountain; flowers and betel are laid on it, and yet it is not a god. *Ans.* A turban. (5).

एक भाई पद्दार ऊपर, एक भाई बन-खण्डी ।

एक भाई सरार-बारी, तीनों भाई सक्की । कुम्ह-ड़े-की बड़ी ॥ ६ ॥

One brother (a pumpkin) lives on the hills; another (the green *urid*) brother lives in the jungle; another (ginger) in the spice-garden; and the three are all together. *Ans.* A pumpkin pie. (6).

सेत-राय सुपेत-राय, देस-माँ नहीँ ।

5

स फल खाय, सुँह फोक-रा नहीँ । करा ॥ ७ ॥

King of white, king of whiteness, in the land not born. It eats up a hundred fruits, and with no hollow for its mouth. *Ans.* Hail. (7).

तनक-से फुद-की फुद-कत जाय, नौ-से खँडवा पारत जाय । सुँद ॥ ८ ॥

10

A little sparrow (*Certhia tula*) hops along, and makes nine hundred holes as he goes. *Ans.* A needlo. (8).

खाये-माँ सुखाय, बिन खाये सोठाय । चूँदी ॥ ९ ॥

When it gets its dinner (is oiled), it gets lean, and without its dinner it gets fat. *Ans.* A pig-tail (of hair). (9).

15

सब जरे तो जरे, बावा-के लिंगोटी भन जरे । सड़क ॥ १० ॥

Everything may burn, but the smallest garment of the old man may not. *Ans.* A road. (10).

काचा-माँ गुद-गुद, पाका-माँ टाँट । कच्ची मट-की ॥ ११ ॥

Soft when it is unripe, hard when it is ripe. *Ans.* An earthen vessel. (11).

20

गर-माँ डोरी, कारे बेरी, चल टरी, हाटे बेरी । तख-री ॥ १२ ॥

A black she-goat, with a string round its neck. Come along my little girl. It is time for market. *Ans.* A pair of scales. (12).

फूले फूल गुलाब-के, रचे नगर-माँ हाय,

25

न माली-के बाग-माँ, न राजा घर जाय । सूर्य ॥ १३ ॥

A rose-flower blooms, and its shadow pervades the city. It is not in the *mali's* garden, nor does it go to the king's palace. *Ans.* The sun. (13).

चार-खूँट चौ-गिरदा नगरा, लकलन बर-दी, दुइ टङ्क-वारा ।

30

सूर्य, चन्द्र, नारा-गण और गर्जना ॥ १४ ॥

Four posts (points of the compass), drums all round (thundering), tens of thousands of bullocks, two drivers. *Ans.* The sun, moon, stars and thunder. (14).

ठङ्ग-गा बैला-के ठङ्ग-गा सौंग, ठङ्ग-गा नाचै ठौंग ठौंग । देँकी ॥ ५१ ॥

35

An upright horn of an old bullock. It dances up and down, straight and high. *Ans.* A pestlo. (15).

नान-कुन बट-की-माँ रस कस धरे, राजा राम-के आम-माँ परे । निम्-के रस ॥ १६

5 How is the juice filled in a small vessel fallen in front of Rájá Rám. *Ans.* Lemon-juice. (16).

आठ पहर चौंसठ घड़ी, नर-पर नारी चढ़ी । तुल-भी दृच ॥ १७ ॥

10 During the eight watches and the sixty-four *gharís* (i. e., all day and night), a woman is mounted on a man. *Ans.* The Tul'sí tree. (*Tul'sí* is feminine, and *vriksh*, tree, or *उन्दावन*, the mud platform on which it is planted, is masculine). (17)

जनमत बरुआ साठ गज, जबानी-माँ गज एक ।

बुढ़ापा-माँ तीस गज, पण्डित करो विवेक । काया ॥ १८ ॥

15 Sixty yards when a new-born boy, one yard when full-grown. Thirty yards in old age; O Paṇḍit, distinguish it. *Ans.* A shadow. (18).

बकड़ कान, दुद पुकड़े, गोड़ा दस मुख चार ।

एक मुख-माँ जिम्भा नहीँ, पण्डित करो बिचार ॥

गाय दुदती बेर, एक मनुष्य, एक गाय, एक बक-वा, एक दोद-नी ॥ १९ ॥

20 Six ears, two tails, ten legs, four mouths. In one mouth, no tongue, O Paṇḍit consider. *Ans.* At milking time, the milkman, the cow, the calf, and the milking-pail. (19).

उड़े तो खन-खन करे, बैठे पङ्ग बिहाय ।

लाख जिय-ना मार-के, आप कुङ्खू नहिँ खाय ॥ केवट-का जाल ॥ २० ॥

25 It whizzes when it flies, and spreads its wings when it sits. It kills ten thousand lives, and itself eats none. *Ans.* A fisherman's casting net. (20).

बाप पूत-के एके नाँव, नाती-के कुङ्खू और ।

ए कदानी जान-के, पुन उचाही कौर ॥ मऊआ ॥ २१ ॥

30 The father (the tree) and the son (the flower) have the same name. The daughter's (branches') daughter (nut) is something else. If you understand this tale, lift up your mouthfuls (and eat them). *Ans.* The *mahuá* (tree or flower), whoso nut is called *kóin*. (21).

तोर कोन-माँ तरई गाय । तरई हागे तोर बापे खाय ॥ चक्री ॥ २२ ॥

35 In the corner of your (house) is a flat cow. When it dungs, may your father eat its droppings. *Ans.* A millstone. (22).

सवार घोर-वा-के एके रङ्ग । औ-माँ जीन, औ-माँ तङ्ग ॥ रौतादन कीड़ा ॥ २३ ॥

The rider and the horse are of the same colour. On one is the saddle, on the other the girths. *Ans.* An insect called *rautáin*. In Bihár it is called *góárin*. It is something like a centipede. They frequently go in couples, one on the top of the other. (23).

बन रचे बङ्गी बङ्गा, कारी टीपी, लाली भङ्गा ॥ गुञ्जा ॥ २४ ॥ 5

It lives in the forest crooked and in disarray. Its cap is black, and its coat red. *Ans.* The jeweller's weighing-sced, *Abrus precatorius*. It is red with a black spot. (24).

बन-माँ काटैँ, बन-माँ क्लौँ, बन बचेरा चाय ।

सावन भादेँ डील दिहेँव, गन गन्ना फाँपा चाय ॥ होँगा ॥ २५ ॥ 10

I cut it down in the forest, and carved it in the forest, and brought it out of the forest. In August I let it loose, and it whirled about (in the water) like a *phámpá*-worm. *Ans.* A boat. (25).

प्रक पेड़ गस-पती-के, ते-कर बारा घाव ।

तीस-तीस-के भीथा, भिन्ने भिन्ने नाँव ॥ वर्ष, मास, दिन ॥ २६ ॥ 15

A tree of dense leaves (many days) with twelve branches (months). Each with a bunch of thirty (fruit), and each with a different name. *Ans.* Years, months, and days. (26).

अलग डार-माँ फरै लकरिया, ते-काँ चाटे तोर डोकरिया ॥ मुनगा ॥ २७ ॥

A bit of wood becomes fruit on a branch apart, and your old woman relishes it. *Ans.* *Mun'gí*. The hard wooden like fruit of the horse-radish tree (*Hyperanthera moringa*), used as a condiment. (27).

मोर ममा-के नौ सौ गाय । रात चरे दिन बेड़े जाय ॥ तारा-गण ॥ २८ ॥

My uncle has nine hundred cows, which graze by night, and are folded by day. *Ans.* The stars. (28).

पेट खलाखल, पूँछी गभिन, ॥ चौँटा ॥ २९ ॥

An empty stomach, and a tail in the family way. *Ans.* An ant. (29).

तोर घर जाँव, तो हेर के बैटेँ ॥ पन-ही ॥ ३० ॥ 30

When I go to your house, I open them (take them off) and sit down. *Ans.* Shoes. (30).

तरी तिलाई, उपर तिलाई, ते-माँ चुरै बड़े मिठाई ॥ पेउँस ॥ ३१ ॥

An oil vessel (to cook in) below, an oil vessel (to cover it) above, and in it is melted great sweetness. *Ans.* Beesting's milk. (31). 35

माँटी-के बोकःरा चोकःरा खाय, । थोरै मारे अधिक नरिचाय ॥ माँदर-बाजा ॥ ३२ ॥

An earthen goat which eats bran. Beat it a little, and it cries

a lot. *Ans.* A kind of earthen drum called *mándar*, which is smeared with bran and water. (32).

लाम डाढ़ी मुँह चाकरा, कहीं आये मोर ठाकुरा । बकरा ॥ ३२ ॥

Whero has my lord come with long beard and a broad face ?

5 *Ans.* A goat. (33).

बिन हाथ-के बिन गोड़-के, काँधे पाये जाय ।

ओ-कर मुँह-माँ हत्या लागै, ठाढ़ मन-खे खाय ॥ बन्दूक ॥ ३३ ॥

Without arms, without legs, carried at the shoulder. Murder is in its mouth, and it cats men as they stand. *Ans.* A gun. (34).

10 साँप-कस मेड़-री, दूध-कस फेन । जान मोर हाना, चल मोर देस ॥ सूता ॥ ३५ ॥

A halo like a snake, white as milk-foam, Know my riddle, or else come to my country (and see what I mean). *Ans.* A neck-ring. (35).

भोल-री रुख-माँ काँव नहीँ ॥ चौक ॥ ३६ ॥

15 No shade in a bare tree. *Ans.* A *chauk*, or square mud-platform on which trees &c. are painted. (36).

सूखा डब-री-माँ बकुला फट-फटाय ॥ सुरा ॥ ३७ ॥

In a dry marsh the paddy-birds are bursting. *Ans.* Pop-corn. (37).

20 सात नगरिया नागर जोते, पाती के बड़ दूख ।

ठाढ़े जीगै तप करत-छै, बिन बोक-ला-के रुख ॥ मन्दिर ॥ ३८ ॥

Seven ploughmen plough ploughs, great trouble for want of water ; a *jógi* stands doing austerities, a tree without bark. *Ans.* A temple. Seven means here several. The ploughmen are the worshippers. No water is ever allowed inside. It is also compared to a *jógi* and to a barkless tree. (38).

छोट-कुन दूरा, बीड़ा-भर दवून करे ॥ चूल्हा ॥ ३९ ॥

A small boy who uses a load of wood for a toothpick. *Ans.* A fire-place. (39).

30 माँटी-के बइला, माँटी-के पलान । ओ-माँ चघे माँटी-के दिवान ॥ हण्डी ॥ ४० ॥

An earthen bullock (the ground), an earthen saddle (the fire-place). On it rides an earthen master. *Ans.* An earthen cooking pot. (40).

ऊपर-ले गिरे काई, ते-का चाटे तोर दाई ॥ करा ॥ ४१ ॥

35 A scum falls from above, and your mother cats it. *Ans.* Hail. (41).

सरग साँटी सरग साँटी, ऊपर बाजे घाँटी ।

इन्द्र राजा पेट फोरे, गोसँइया हरे आँटी ॥ कपास ॥ ४२ ॥

(High up) close to heaven, close to heaven, above rings a bell (the pods rattle). Indra Rájá (the rain) bursts its belly, and its owner pulls out its intestines. *Ans.* The cotton-plant. (42). 5

फरे न फूले, नँवे न डार । जब-से जीवे तब-से खाय ॥ नोन ॥ ४३ ॥

It fruits not and flowers not, nor do its branches bend down : and as long as one lives, one eats it. *Ans.* Salt. (43).

बइला बढे-हे, गाय भागत-हे ॥ कौंहरा ॥ ४४ ॥

The bullock grows up, and the cow runs away. *Ans.* A pump-kin. As soon as a fruit is formed, the tendril grows forward leaving it behind. (44). 10

अही रतन-सिङ्ग, अही रतन-सिङ्ग, फिर फिर बाँधे जूरा ।

रकतन-के पनःवार बहे, हाड़न-के दो कूड़ा ॥ कुसियार ॥ ४५ ॥

O Ratan Singh, O Ratan Singh, continually they tie up your hair (tie up the leaves in the field). (Inside you) flow pipes of blood, and your bones are heaped in two heaps (one to be chewed, the other already chewed). *Ans.* Sugareano. (45). 15

परी-भर राई गने न सिराई ॥ तारा-गण ॥ ४६ ॥

A spoonful of mustard seeds, which cannot be counted. *Ans.* The stars. (46). 20

करिया गाय-के करिया बकुरा । रह गये गाय, बिचक गये बकुरा ॥ बन्दूक ॥ ४७ ॥

A black calf of a black cow. The cow remained behind, and the calf ran away. *Ans.* A gun. (47).

द्वितःकी कुरिया-माँ बाघ गुराय ॥ जाँता ॥ ४८ ॥

A tiger roars in a broken hut. *Ans.* The Brr Brr of a hand-mill, (48). 25

CHAPTER XXIX.

POETRY.

30

1. *Dóhás.*

Although called *dóhás*, few of the following verses will scan. They are commonly sung by cowherds in the month of *Kátík* (October-November), about the time of the *Diwálí* festival. As the people sing, they dance to the music. Few of the verses have any 35

connexion with each other; and still fewer have any poetical merit. Many are the merest doggerel, with hardly even sense.

नन्दी-तीर-माँ चन्दन रखवा, जे-तर माँड़ें दइदान ।

डारा डारा-माँ पँटुरा बइरा, पाल्हा बगर गये गाय ॥ १ ॥

- 5 On the bank of the river is a sandal tree, at the foot of which there is a cattlo-yard. At every branch is a white calf, and the cows have wandered beyond the grazing limit. (1).

माँटा देखेँव दुम-दुमिया, उल्हरे देखेँव गाय ।

ओढ़े देखेँव काली कमरिया, ओ ही ननद-के भाय ॥ २ ॥

- 10 I saw a lop-sided *brinjal*, and I saw a fat cow. I saw one wearing a black blanket, and he is my wife's sister's brother. (2).

लील धोये न छुटिहै, लोह न कछन होय ।

कत-को कपूर चराइये कागा न हम्सा होय ॥ ३ ॥

Can the leopard change his spots ?

- 15 You may wash indigo, but the colour is fast, nor does iron become gold; no matter how much camphor you give a crow to eat, he will never become a swan. (3).

लील-कण्ठ कीरा भखे, मुखे बिराजे राम ।

करनी-सों कैसे रचे, दरसन-सों है काम ॥ ४ ॥

- 20 *God's morals are not ours.*

The blue-jay eats the worm, while Rám is ever shining in its mouth (its cry is "Rám, Rám). No matter what its actions are, my business is to adore it. (It is a sacred bird, has the *entrée* to heaven, and is worshipped). (4).

- 25 आगू चेतवा नइ चेतै, तीर-तर जामे बेल ।

अव-के चेतै का होहै, काँटा लिहिन हैँ घेर ॥ ५ ॥

Too late.

- 30 At first you did not consider, when the *bel* tree grew at your feet. Now what is the good of considering, for the tree is surrounded by thorns. (5).

पातर पातर लाठी भइया, पातर अङ्ग सरीर ।

पातर हैँ हमार ठाकुर, ते-कर हम अहीर ॥ ६ ॥

आन ठाकुर का-ला कछैँ, दिख लकड़ी के बीड़ा ।

ठाकुर कछैँ अंगरेज-का, दिखे सोन-के डीड़ा ॥ ७ ॥

ठाकुर ठाकुर कह आयेव, ठाकुर कान बयेस ।
 खात पान मुँह भुरसुर आवे, आवे मिद्धिन-के रेख ॥ ८ ॥
 कारे घेलना-के घीव हेरेव. कपूर लगाये बाती ।
 जउन दिन ठाकुर जलम लिद्धिन, सोन बरस गये राती ॥ ९ ॥

The Englishman is the best master.

5

Slender slender is a stick, my brother, and slender are my limbs. Slender is my master, and his cowherd am I. (6).

Whom do I call other masters? They are like a heap of wood. I call the Englishman my master, who is like a pile of gold. (7).

I came crying "master, master." What age is my master? From chewing betel his lips are red, and lines show in his moustache. (8).

10

I took tyre from a black vessel,* and made a lamp of camphor (to worship the gods). On the night of my master's birthday it rained gold. (9).

15

आन गाय का-ला कहेँ, खँद खन के खाय ।
 गाय कहेँ मैँ छोरा का, भौक अगाड़ी जाय ॥ १० ॥
 गाय कहेँ अजोडा-के, पींगे पींगे धार ।
 साँकर मुँह के दोहनी, गढ़वैया मरे कुम्हार ॥ ११ ॥
 गाँजर पूँके अरवेला-का, कैसन चघे पदार ।
 खकरिया दावे पँटुरा बहरा, सौँगन करै मार ॥ १२ ॥
 नाँचन-के चरवाही-माँ, काया बज्जत भोगाय ।
 कौनी अँगुरी मुँदरौ, पञ्चा लगठी जाय ॥ १३ ॥
 आगू कहेँ मार मार, पाखू धनुख चघाय ।
 गाय कहेँ सुपेता का, बाघ मार खर खाय ॥ १४ ॥

20

25

Cowherds' lore.

What do I call other cows which eat pawing the ground and digging with their feet?

That cow I call dun-coloured, which advances rubbing itself against us. (10).

30

I call that cow an Audh one, which gives a fine thick stream (of milk).

Hence may the potter die who made my milk-pail narrow-mouthed. (11).

Gánjar asks her lover, how does he climb the hill.

* The earthen pots used for holding milk are smoked, to prevent the milk going bad.

Under his arm he carries a white calf, which butts with its horns. (12).

When a man tends cattle in low ground,* his body becomes much troubled.

5 The ring on his thinnest finger, slips up to his wrist. (13).

In front I call out 'beat, beat,' behind I raise my bow,

But the cow which I call white, kills the tiger and eats its grass. (14).

चन्दन घेड़ पहार-माँ, बूख बोलै बमूर ।

10 घेड़-पान चीन्हे नहीँ, काट डारि जर मूर ॥ १५ ॥

A prophet in his own country.

The sandal tree is on the hill, but fools call it *bamúr*. They do not recognize the leaves of the tree, and cut it down by the roots. (15).

15 मार मार मैदा करै, पूजा करे सरीर ।

आसा निसना न मरे, कह गघे दास-कबीर ॥ १६ ॥

Practise virtue ; perform not austerities.

You may worship, and you may pound your body to flour (with austerities), but, saith Kabír Dás, the thirst of desire never 20 dies. (16).

पाँच भाई पंडुवा, का-कर नाँव जहदीस ।

मकरौ मारे कड़ाव-माँ, लिहै धुरपदा जीत ॥ १७ ॥

There were five Páñḍavas. Whose name was Jahadís ? He who hit the mark of the fish in the pan, and won Draupadí.† 25 (17).

रावन अउर महि-रावन, कुम्भ-करन-अस भाय ।

मेघ-नाद-अस बँटवा, होल गड़ाइन खाम ॥ १८ ॥

Three brothers, strong as Rávaṇa, Mahirávaṇa, and Kumbha- 30 (18). karan, and a son as strong as Meghanáda, peeled, and set up a pillar.

आवत दिवारी लुहि-लुहिघा, जावत दिवारी बड़ दूर ।

जा जा दिवारी आपन घर, फागुन उड़ावे धूर ॥ १९ ॥

Christmas comes but once a year.

The *Diwáli* comes quickly ; and once it goes, it is a long way off

* *Náchan* is low ground near a village, where rain collects and is impounded in the rainy season.

† But this was Arjuna.

(till it comes again). Go, go, *Diwáli* to your home, and let the spring blow up its dust.* (19).

खेलत रहँव चकरी चकरी, कतरँव बँगला-पान ।

देह दगली तोर ओ-ही बनें स्वरत पलट गये आन ॥ २० ॥

Cowboys at play.

5

I was playing at (crushing pulse in) millstones, and was trimming Bangáli betel leaves. Your body and coat are the same, but your appearance is all changed. (20).

बाले बाल-का सोना खा-गये, नरईं गये भहराय ।

पौव दूध नाचन-के, सुरली मेहा चघाय ॥ २१ ॥

10

The parrot has eaten up all the ears of corn. The straw is tottering. Drink the milk of low-ground (pasture), after first arranging (*hil.*, twisting and lifting) your moustache. (21).

हाथी चघे महमन्ता, आंगुस गहे लिलार ।

सौँघ मार-के ब्यारी करे, बड़े पुरस-के नार ॥ २२ ॥

15

Mount on the elephant Mah'mantá, and on its forehead grasp the goad. (Your cow) the wife of a great man, will kill the lion and eat her lunch. (22).

लिखनी डोले कागद डोले, पतिया भेज न जाय ।

सुध आवे कतिया फाटे, अङ्ग अङ्ग भहराय ॥ २३ ॥

20

The pen shakes, the paper shakes, and the letter is not sent : when I remember (my love), my bosom bursts and my limbs totter. (23).

हेना थापे पुटपूरिया, है तोर घुँघराली केस ।

तै तो गोरिया अपने सुन्दर, तोर धनौ कोन बयेस ॥ २४ ॥

25

You make very delicate cakes of cowdung-fuel and your locks are curly. O fair one, you are yourself beautiful. How old is your husband ? (24).

गये बलरैया भीम बिन, गये अरजन बिन वान ।

पोथी हेराये सहदेव बिन, राजा करन बिन दान ॥ २५ ॥

30

चिरईं-माँ सुन्दर पतःरँगवा, साँप सुन्दर मनि-हार ।

रानी-माँ सुन्दर कनिका, मोहत है सन्सार ॥ २६ ॥

राम-दुलरैया लकमन है, पाँडव-दुलरैया भीम ।

आल्हा-दुलरैया जदल है, दू दल मारे अधीन ॥ २७ ॥

* The *Diwáli* is an Autumn festival. *Phágun* is a Spring month.

Laudator temporis acti.

Rájá Bali went away (leaving us) without his might (*lit.* might disappeared without Bhíma) and Arjuna without his arrow. Books disappeared with Sahadéva, and generosity when Karṇa went. (25).

5 Amongst birds the fly-catcher is the most beautiful, and amongst snakes the *maniyárá*, amongst queens Kaniká is the fairest and enchants the world. (26).

Ráma's darling was Lakshmaṇa; the darling of the Páṇḍavas was Bhíma, Alhá's darling was Údal. Each of these could conquer 10 both armies (in a battle). (27).

केरा-पान-माँ छेरा जमादन, महानन्द असनान ।

सेवरी नरायन-माँ दरसन कर ले, मूरत बने भगवान ॥ २८ ॥

They (pilgrims) camp amongst the plantain leaves, and bathe 15 in the Mahánadí. They worship at the temple of the S'avari and of Náráyana, where there is a fair image of the God. (28).

खोरिन खोरिन अहिरा बोले, धरे लुट्टी हाथ ।

का-कर दो बरस-के भेड़ा, चले हमारे साथ ॥ २९ ॥

In every lane the cowherds carry staves and cry "Whose is 20 the two year old ram that is going along with us?" (29).

कउन कुसल कहैँ नाथ-के, सुनो भरथ बलबीर ।

सुन्दर बदन हरन भये, लक्ष्मन सिन्धु-के तीर ॥ ३० ॥

(Hanumán says) "What news can I tell of our Lord (Ráma)? 25 Hear, O heroic Bharata. The fair-faced one (Sitá) has been ravished, and Lakshmaṇa (lies wounded) on the sea-shore." (30).

तेल चिकनियाँ फूल बँधना, गली चलावैँ तीर ।

इन-के भरोसा कोउ न करिहै, ए ही भँगैया बीर ॥ ३१ ॥

Oily and sleek-haired, adorned with flowers, he marches shoot- 30 ing arrow-glances in the lanes. On such a man let no one trust. He is a beggar gallant. (31).

नदिया तीर-के कनवा कोकड़ा, कड़ैँ कड़ैँ नरिआथ ।

अब का करि है कनवा कोकड़ा, आँखी चौपर बोहाथ ॥ ३२ ॥

On the bank of the river is a one-eyed crab, which screams out 35 *Karõñ Karõñ*. Now, one-eyed crab, what will you do? Rheum is flowing from your eye. (32).

कोरिया बीने पटोरिया, कोस्र बीने रङ्ग-चीर ।

गढ़े सोनरवा बजनी पैरी, आये गवन-के रीत ॥ ३३ ॥

आगू आगू कोस्रनिया चलै, पाङ्गू रौतनिया जाय ।

माँझ भँझरिया चले तेलिनियाँ, चिखला-भेँ खपसे पाथ ॥ ३४ ॥

Wedding preparations.

A man of the *Korí* caste is weaving silken cloth, a man of the *Kostá* is weaving coloured cloth. The goldsmith is casting tinkling anklets, the ceremonies of taking the bride home are commencing. (33).

The *Kostá* woman goes in front, followed by a woman of the cowherd casto. In the middle walks the oil man's wife, her feet slipping when (any gallant) looks at her. (34). 5

जर गये ठाकुर-के ठकुरी, मर गये पैगा-के घोर ।

चोलिया जरि गये ठकुरादन-के, नौ परगन-के मौल ॥ २५ ॥

A house-burning.

Burnt is the honour of my master, and his stable-pony is dead. The bodice of my master's wife is burnt;—it cost the price of nine parishes. (35). 10

माखुर दिहे तमाखुर दिहे, बचन दिहे कठोर ।

काल परौ ससुरे जावे, का गुन संवरौ तोर ॥ २६ ॥

Amantium *irv.*

“ You gave me tobacco, you gave me baccy, and you also gave me hard words. To-morrow or the day after you will go to your husband's house, and then how will I remember your virtues?” (36). 15

सोरा सिङ्गिनि बत्तिस खुरिला, नव अठारा कान ।

दिन आये बसन्त-के, लाली पिचरी बान ॥ २७ ॥

Sixteen horns, thirty-two hoofs, and (twice) nine, *i. e.*, eighteen* ears. The days of spring aro come and every thing is red and yellow, (*i. e.*, the *holí* festival is near). (37). 25

कारी बन-के कररौआ, बन धवई-के झ्झान ।

साले बन-के सुअना, भजो राम-के नाम ॥ २८ ॥

दीन-दयाल विरिह-के बारी, मात-पिता परान अधार ।

अङ्ग गोर लला भीर देवर, साँवर कन्त हमार ॥ २९ ॥

राजा जनक-के झोकरी, भर लावत है नीर ।

ईंड़ी माँजत, सुख धोवत, निरखे बदन सरौर ॥ ३० ॥

Sitá in the forest.

“ O *Kararaná* bird of the black forest, O *Chhachhán* bird of the Dhavaí forest,—O parrot of the Sál forest, worship ye the name of Ráma. (38). 35

* Eight cows and a cowherd have $8 \times 2 = 16$ horns, $8 \times 4 = 32$ hoofs, and $9 \times 2 = 18$ ears between them.

“The all-merciful (Ráma) is a garden of trees, the darling of his parents. Fair of limb is my dearest brother-in-law (Lakshmaṇa), and dark hued is my beloved (Ráma). (39).”

- (So saying) the daughter of Rájá Janaka fills her water-pot.
5 She wipes her heel dry, washes her face, and gazes at (Ráma's) face and form. (40).

2. *Dadarivás.*

- These also are sung by cowherds, but to a different tune. They are specially sung to each other by young lovers when courting and
10 when they are at a distance from each other, as, for instance, on opposite sides of a tank.

पीय-ले गाँजा, लग-है निसा । देख डारैव बहिया, तोर चारी दिसा ॥ १ ॥

From smoking Indian hemp I got intoxicated. I saw you, my coaxer, in every direction. (1).

- 15 गाय है गोहड़ी, भैसँ बिजरा । मो-ला खाँसे, अलबेला गिजरा ॥ २ ॥

The cow is giving milk, and the buffalo is off milking. You, O gallant smiler, coughed at (seeing) me. (2).

टाढ़े सिपहिया, टरत नई है । मोर आँखी-के तिसना, सरत नई है ॥ ३ ॥

- 20 The soldier stands and does not move away. Tho thirst of my eyes is not extinguished. (3).

बीनले लुगरा, दिये आँकी । तो-ला कौनो नइ पूहे, भूमै माँकी ॥ ४ ॥

Fine feathers make not fine birds.

You weave a bordered cloth, but no one makes advances to you. The flies are swarming about (your dirty body). (4).

- 25 आवे सिपहिया, उलट बोली । कैसे मारे दरीगा, छाती-माँ गोली ५ ॥

The soldier comes, but if he talks nonsense, his captain (my lover) will shoot him in the heart. (5).

मोंगरी मङ्गरी-ला, घीव-माँ तरी । तोर एक एक बोली, करजा-माँ गरी ॥ ६ ॥

- 30 I cook *mongari* fish in clarified butter. O friend, every word you say pierces my liver. (6).

नवा तरैया, धरम-साला । भगतिन हीय बैठे, जपै माला ॥ ७ ॥

By the new tank there is a rest-house. There sits a devout woman counting her beads. (7).

आगी-ला बारे, निकर बगले । कहाँ आये बहिया, जलम जुग-ले ॥ ८ ॥

- 35 I was cooking, and came suddenly (out of the house). (Then finding her lover there, she says), Where have you been these ages, my coaxer? (8).

मकुना हाथी, मञ्ज्या-के भूल । का-कर गर-माँ डारिँ, मोगरा फूल ॥ ९ ॥

The short-toothed elephant has a red saddle-cloth (but no rider). On whose neck shall I throw the (wreath of) Tuscan Jasmine? (9).

पौपर-पान, बोलत नइ ऐ । बौनी भये बैठे, बोलत नइ ऐ ॥ १० ॥

The fig leaves speak not. You sit dumb (like them) and do not speak. (10).

लूथे-ले धान, पराये अइली । का-कर-बर राँधियाँ, तरौई मइली ॥ ११ ॥

My honest (husband) has run off to cut paddy (and is not at home). For whom shall I cook my vegetables and fish? (11).

सूटा भर चना, चबाये रखतैव । गोड़-मिंजना बइहिया, दबाये रखतैव ॥ १२ ॥ 10

To her husband.

I would keep you at home (content with) eating a handful of grain (rather than going abroad to seek your fortune elsewhere); I would keep you here, under my influence, my shampooer, my coaxer. (12).

पाय-माँ पनही, ऊपर तोड़ा । तो-ला खुल-के बिराजे, बदामी घोड़ा ॥ १३ ॥

On your feet are shoes, and over them ankle-chains; your bay horse well becomes you. (13).

नोर गर कण्डी, मोर गर माला । तैँहवस बइहिया, कवन पाला ॥ १४ ॥

On your neck is a necklace, on mine a garland. In whose power (*lit.* love) have you fallen, my coaxer? (14).

हैव हैव गसती, मँभोत बखी । आगो लग गये, कमरदा जरै बखी ॥ १५ ॥

All round the borders are the *Agasti* (*Eschynomena grandiflora*) trees. In the midst the village site. Fire has broken out, and the village of Kamar'dá (name of a place) burns. (15).

आगो बरै, चिरचिरा जरै । नोर कनवा आँखी-माँ, कौरा परै ॥ १६ ॥

The fire is alight and the *chir'chirá* (*Achyranthus aspera*) wood burns may a maggot fall in your one-eyed eye. (16).

खदरौ घोरिया, लगाम नइ खाय । धौर धौर-के राजा, कमरदा नइ जाय ॥ १७ ॥

She describes how even his mare laments her lover's absence. 30

The mare is greedy, but she won't eat (*i. e.*, suffer) her bit. O Rájá, (*i. e.*, beloved one), she does not gallop to Kamar'dá. (17).

हाथे-माँ लोटा, गरे-माँ कण्डी । अमरैया-ले बीलै, सुघर पउकी ॥ १८ ॥

With a water-vessel in his hand, and a necklace on his neck, the beautiful bird (her lover) speaks from the mango orchard. 35 (18).

नवा तरैया, गजब कापू । गघरी नइ ऊचै, टपक आँसू ॥ १९ ॥

In the new pond is much mud. My water-jar (has sunk and) does not rise. My tears are falling. (19).

होटी केरी, बड़े केरा । राम राम खे बही, चले के बेरा ॥ १० ॥

A small plantain is *kerí* and a big plantain is *kerá*. At the
5 time of starting take the name of Rám (*i. e.*, say good-bye) my beloved. (20).

आवे फिरङ्गी, परे डेरा । का-कर-बर लानैँ, निमाऊ केरा ॥ २१ ॥

The Englishman is coming, his tents are being set up. For whom shall I bring limes and plantains? (21)

10 मकुना हाथी-ला, कस के रँगाव । तोर बिरफे बल, मो-ला हँस-के मनाव ॥ २२ ॥

Saddle the short-tusked clophant and make it go fast. Smilingly invite me, the lover, whom you have entangled. (22).

काटा खूँटी, दुकल आहौ । लोटिया-माँ पानी भर-के, निकर आहौ ॥ २३ ॥

To her lover.

15 Leap over the thorns and spikes, and come. Fill your water-vessel with water and come in. (23).

चना भाजी, चरौंटा डीर । तो-ला गजब अगोरँव, नदिया-के तीर ॥ २४ ॥

With gram-pottage, by the branch of the *charauṅṭá* tree, long watched I for you by the bank of the river. (24).

20 कुँवा-के पानी, भिकव लेज-माँ । नहौँ नहौँ कहत-हौँ बैला, गिरत-हौँ देह-माँ ॥ २५ ॥

I drew well-water in the bucket. Though I cry "nay, nay, coxcomb," you fall upon my body. (25).

पनही-ला पद्विरे, असल गोखी । गिँजरत आवे बहिया, बेना-के ओखी ॥ २६ ॥

25 Wearing shoes of real cowhido, my coaxer comes circuitously under pretence of (asking for) cowdung-fuel. (26).

करिया बैला-के, माथ टिकुला । केस आहौँ बहिया, माड़ी-ले चिखला ॥ २७ ॥

There is a spangle on the head of the black bullock. How shall I come, my coaxer, for the mud (on the way is up) to (my) thighs? (27).

30 नौंधी-के दूध, बनायेँव औंटा । चले आवे राजा, मैँ डारैँ-हौँ पौटा ॥ २८ ॥

I boiled forty cowries worth of milk. The Rájá is coming, I have spread a conch for him. (28).

उगती दुआरौँ के, बुड़ती पारा । चले आवे बहिया, मँभोत पारा ॥ २९ ॥

35 The door way rises, and the village quarter sinks. My coaxer comes in the midst of the village quarter. (29).

कारेँ-ला घास, बाँधे टाटी । का जाने राम कहाँ, डारैँ माटी ॥ ३० ॥

He is cutting grass for making a screen. Who knows where Ráma will cast this earth (*i. e.*, where I am destined to die). (30).

गयँव बजार, बिसायँव नरियर । तरो चुरे करेजा, ऊपर हरिअर ॥ २१ ॥

I went to the market and bought a cocoanut. Inside its heart is ripening (is soft). Outside it is green (and hard). (31). 5

नवा तरैया, गजब चीला । घैली नद उचै, कमर डौला ॥ २१ ॥

In the new tank is much mud. My water (has sunk and) does not rise ; and my loins are weak (from grief). (32).

खरे भन्नियाँ, निकर पनिया । छँगनौ बिध डोलै, तोर कन्हिया ॥ २२ ॥

A compliment from a village swain.

10

At exactly midday, you went out for water. Your waist sways like a slim bamboo. (33).

आसँ-के अमरी, फरै चपटी । तोर मुख-पर दया, भौतर कपटी ॥ २४ ॥

This year the tamarinds ripen flat (fair but sour within). On your mouth is merey, but within deceit. (34). 15

नवा तरैया, गड़े भाला । मो-ला भुलनौ भुला दे, नँजर-वाला ॥ २५ ॥

There is a see-saw post by the new tank. Give me a swing on it, you who are watching me. (35).

हरदौ-के बग-बग, लसुन-के बघार । किञ्जर किञ्जर मँगव, सनीचर-के बजार ॥ २६ ॥

Turmeric for yellow, garlie for seasoning, these things will I ask for, as I go round the Saturday bazár. (36). 20

बाँसें टोड़ी भरवँ दाह । आगि लग-गये, कँवरदा जरै राउर ॥ २७ ॥

I filled the spirits up to the top knot of the bamboo vessel. It has taken fire, and your Kamar'dá is burning. (37).

काँचा लोहा, बनायँव गुरदा । चग्सा उड़ि गये परवना रहि गये सुरदा ॥ २८ ॥ 25

I mado a wheel-ring* of soft iron. The swan (the lover) flew away, and left the bird (tho beloved) a corpse. (38).

आमा गिरावे, खाहँ कर-के । तैँ कैसें दगा-माँ डारै, आहँ कर-के ॥ २९ ॥

Saying "I will eat them," I knocked down mangoes. Why have you deceived me saying, "I will come?" (39). 30

सोनहा मुँदरी, निकर गये नाम । बखत-माँ राजा, तैँ नद आये काम ॥ ३० ॥

My name became known as a golden ring. But, O Rájá, at the time (of need) you were of no use to me. (40).

* *Gur'dá* is a ring fixed inside the nave of a cart wheel, to receive the axle-tree.

CHAPTER XXX.

Folk-tales.

श्री रामचन्द्र की कथा ॥

अजोडा-के राजा दसरथ-के तीन रानी, कौंसिद्धा, कैकई अउ सुमित-रा रहिन ।
 अउ चार लइका सुन्दर सुन्दर रहिन, राम-चन्द्र, लक्ष्मन, भरथ, अउ सत-रघन ।
 इन-माँ राम तो गज-बे-चव सुन्दर रहिन । ए लइका रहिन, तबे-चव अपन गुरू
 5 विश्वामिनर-के सङ्ग-माँ बन-का गइन, अउर बड़े बड़े राक्षस-मन-का मारिन । छोट
 भाई लक्ष्मनो राम-के सङ्ग-माँ रहिन, अउर राक्षस-मन-का मारिन । ऐसे का-बर नहीँ
 होही, काहे-ले के राम-चन्द्र तो भगवान-के औँतार रहिन, अउ लक्ष्मन सँस-के
 औँतार रहिन । तहाँ-ले दूनों भाई अपन गुरू-के सङ्ग-माँ जनक-पुर-माँ आइन । इहाँ
 10 जनक-पुर-माँ राजा जनक-के राज रहिस । इन-करो प्रक केना रहिन । इन-कर नाँव
 कीता रहिस, ए तो गज-बे-चव सुन्दर रहिन । कीता-के सुन्दरई तो कुछू कहे नहीँ
 जात-रहिस । इहाँ राजा जनक-के परन रहिस, कि जउन-केनो मोर इहाँ-के
 15 महादेव-के धनुआ-ला तोर-ही, ते-ही-ला अपन कीता-ला विहाव-माँ देहें । ए-ही-
 मारे इहाँ खूबी-प्रकन राजा-मन देस देस-ले आये-रहिन । तहाँ ए-हू दूनों भाई रहिन ।
 तो राम-चन्द्र महादेव-के धनुआ-ला तोरिन, अउर धनुआ तोरे-ला अउर केनो राजा-
 के सक नहीँ चलिस । पुन अजोडा-ले दसरथो घलाय आइन, अउ राम अउ कीता-के
 20 सुन्दर बिहाव भइस । पाकू-ले तीनों भाई-के भी बिहाव दूसर दूसर केना सङ्ग भइस ।
 तहाँ-ले राजा दसरथ अपन चारों लइका अउ चारों पती-मन-का ले-के अपन राज
 अजोडा-माँ आइन । पाकू बहंत दिन-के राम-चन्द्र-ला गादी-माँ बैठार-के गोठ
 चलाइन । अत-के-माँ भरथ-के दाई कैकई रिसाइस, कि कौंसिद्धा-के बेट-वा राम-
 25 चन्द्र-ला राज-माँ बैठार-ही, अउ मोर बेट-व भरथ-ला जुच्चा राख-हीँ । तब तो
 कैकई रानी रिस-घर-माँ गइस । तहाँ राजा दसरथ ओ-ला मनाये-बर गइन । तहाँ
 कैकई दू वर-दान माँगिस । ए वर-दान पहिले-ले याती रहिस-हवै । एक वर
 30 ए माँगिस कि मोर भरथ-का राज देब, अउर दूसर ए माँगिस कि चउदा बच्कर-ले
 राम बन-माँ रहें । सुनते-चव राजा दसरथ मूड़ी गड़िया-के बैठ गइन । राम-
 चन्द्र-जी ए सबो गोठ-ला सुनिन, तो कीता-ला अउ लक्ष्मन-जी-ला सङ्ग माँ लेइन
 अउर सबो माता, राजा, अउर दूसर-दूसर-ले बिदा हो, बन-के उहर लेइन ।

CHAPTER XXX.

Folk-tales.

1. THE STORY OF RÁMA.

Das'rath, the Rájá of Ajöddhá had three queens, Kauñsillá, Kaiñkéi and Sumit'rá, and also four lovely lovely sons, Rám-Chand, Luehh'man, Bharath, and Sat'rughan. Amongst these Rám was by far the most beautiful. While he was yet a lad, he went to the forest with his *gurú* (preceptor) Viswamintar, and slew several mighty mighty demons. His younger brother, Luehh'man also was with Rám, and also slew demons. How should this not be? 5
 for Rám-Chand was an incarnation of the Supreme God and Luehh'man was an incarnation of the God Seús. Thence the two brothers, with their *gurú* came to Janak-pur. In this Janak-pur was the realm of king Janak. He had a daughter whose name was Chhítá, and she was wondrous fair. Yea, the beauty of Chhítá was untellable. Now king Janak had made a vow, saying, ' whoever will break the bow of Mahádév which is in my possession, to him will I give my Chhítá in marriage.' On this account great numbers of kings came from all countries, and amongst them, also these very two brothers, and Rám-Chand broke the bow of Mahádév 10
 and no other king had strength sufficient to break it. Then Das'rath also came from Ajöddhá, and a beautiful wedding of Rám and Chhítá took place; and after that Rám's three brothers were also married to other damsels. Thus Rájá Das'rath taking with him his four sons and his four daughters-in-law, returned to his own kingdom to Ajöddhá. Many days after this he put forward a proposal to seat Rám-Chand upon his throne, but in the meantime Kaiñkéi, Bharath's mother, became angry that he should set Rám-Chand, who was Kauñsillá's son, over the kingdom, and leave her son Bharath with nothing. So Queen Kaiñkéi went into her anger-chamber, whither Rájá Das'rath followed to remonstrate with her. 15
 There that Kaiñkéi demanded the fulfilment of two boons, which she had kept by her from before in reserve. One boon for which she asked was, that he should give the kingdom to her son Bharath, and the other that Rám should dwell for fourteen years 20
 in the forest. On hearing this Rájá Das'rath sat with head bent (in sorrow); but when Rám-Chand-jí heard all this talk, he took Chhítá and Luehh'man-jí with him, and bade farewell to his mother, to the king, and to other people, and took the road to the forest. 30

पुन बन बन-माँ किँजरत किँजरत, अउ मुनी-मन सङ्ग भेंट करत करत, गज-वे-च० दुरि
 हा बन-माँ निकर गदन। तहाँ रावना-के बहिनी आइस। ओ-कर नाक कान-ला लक-
 मनजी काठ खेइन। रावना-के तीन भाई बड़े बड़े फउज ले-कर लरे-वर आइन, राम-
 चन्द-जी सबे-ला मारिन। रावना सुनिस तो अपन गुरु मारीच-ला समझ-लेकोँ-
 5 आइस। मारीच-हर कपट मिरगा बनिस, तो राम ओ-कर पाङ्गू वान ले-के धउरिन।
 लक-मनो नई रहिन, तहाँ-ले रावना-हर जोगी-के भेख धरिस, अउ झीता-ला हर-के
 अपन लङ्का-माँ ले गइस। पुन राम-चन्द-जी अउ लक-मन-जी झीता-ला जात
 खोजत फिरत रहिन। तहाँ बन-माँ सुघोँव अउर हनुमान सङ्ग मितार्इ भइस,। तो
 10 राम अउ लक-मन दूनों भाई बेंद-रा अउ भलुआ-मन-के फउज ले-के रावना सङ्ग जुड
 करे-वर चलिन। समुन्दर-माँ पुल-बाँधिन, अउ तहाँ-ले उतर-के लङ्का-माँ गइन।
 उहाँ तो गज-वे-च० जुड भइस। तो रावना, ओ-कर भाई, बड़े बड़े बेंद-वा, अउ सबे
 15 राक्स-मन-के फउज-के-फउज मारै-गइन। विभीखन-ला राज मिलिस, अउर राम-
 चन्द-जी, झीता अउ लक-मन-ला ले, अउ बेंद-रा भलुआ-मन-ला ले, चउदा बच्छर
 पुरे-ले अपन अजोडा-माँ आइन, अउ राज करे लागिन।

२. ढोला की कहानी ॥

20 गढ़-नरौल-देस-माँ नल राजा राज करत-रहिस। तहाँ राजा-के कुँअर ढोला, अउर
 पतो मारू, दूनों रहत-रहिन। ढोला कुँअर अउ मारू कैना गजब सुन्दर रहिन, ऐसन
 कि कुङ्कू कहें नचौँ जाय। विहाव-के पहिले-ले दूनों भन महादेव अउर पार-वती-के
 25 तपस्या बारा बच्छर-ले करे-रहिन, अउर बर पाये-रहिन, कि तुम्हार दूनों-के नङ्गद
 विहाव होही, अउ सुखे सुख-माँ अपन अपन दिन काँटिहै। राजा नल अपन
 बेंद-वा ढोला कुँअर-ला राज दे-के, कह दिहै-रहिस कि, सबे देस-माँ जावे अउर
 चारों खँट-माँ जावे, पर गढ़-पिङ्गला देस-माँ, जहाँ रेवा-मालिन, जे-ला हरेवा घलाय
 30 कहत-है, अपन बहिनी परेवा-के सङ्ग-माँ रहत-है, भिन जावे। तहाँ-ले का भइस
 कि ढोला-कुँअर चारों देस-माँ अउर चारों खँट माँ गइस, पुन किँजरत किँजरत गढ़-
 पिङ्गला कोत जाये-के सुमिता बाँधिस। ढोला-कुँअर चलत चलत उदर-माँ सात बहिनी
 35 धान-कुटौतिन-ला भेंटिस, अउर ऐसे पूकिस—

धान-कुटौतिन कूट-गये, मूसर बाँधे फूल।

मैं पकौँ धान-कुटौतिन, कहि-दे मालिन-के खोर ॥

अही अलबेला, मैं ढोला राज-कुँअर ॥

Thus wandering in the forest, and meeting holy men, they arrived at a very distant forest. Thither came Rawaná's sister and Lachh'man-jí cut off her nose and ears. Then Rawaná's three brothers came with very great armies to fight, but Rám-Chand-jí killed all of them. There Rawaná heard of this, and came with his *gurú* Márích, who took the form of an imitation deer after which Rám ran with his arrows. Thereupon, while Lachh'man also was absent, Rawaná (came there) disguised as an ascetic, and carried off Chhítá to his own home at Lanká. Then Rám-Chand-jí and Lachh'man-jí wandered about searching for Chhítá, and there, in the forest, made friends with Sugríw and Hanumán. Then Rám and Lachh'man, the two brothers, took an army of monkeys and bears to fight Rawaná, built a bridge across the sea, and, having crossed by it, descended upon Lanká. Then there was a terrible fight, and Rawaná and his brother, and his huge sons, and all his armies of demons were killed. His kingdom was given to Biblíkhan, and Rám-Chand-jí taking with him Chhítá and Lachh'man-jí and his monkeys and bears, on the completion of the fourteen years, returned to his Ajöddhá, and began to reign.

2. THE STORY OF DĦOLÁ.

This and the following story are very popular in Chhattisgarh and are sung in greatly extended versions. As told here they are much condensed.

In the land of the Fort of Naraul ruled Rájá Nal. His son's name was DĦolá and his daughter-in-law's Márú. Prince DĦolá and Princess Márú were very beautiful, more than can be told. Before their marriage the two performed ansterities in honour of Mahadev and Pár'batí for twelve years, and obtained the boon that their wedding should be fortunate, and that they should pass their days in happiness. Rájá Nal gave his kingdom to his son Prince DĦolá and said, "Go into all lands, and visit all the four quarters of the earth, but go not to the land of Fort Pingalá, where Rewá Málin, whom they also call Harewá, dwells with her sister Parewá." Now what should happen, but Prince DĦolá went into all lands, and all the four quarters of the earth, and as he wandered, made up his mind to go towards Fort Pingalá. So Prince DĦolá went and went, and on the road met seven sisters husking rice and asked them thus—

"O damsels husking paddy, with pestles hung with flowers.

I ask ye, damsels husking rice, to tell where is the Málin's house.

Ah, I am the fair Prince DĦolá."

चे धान-कुटोतिन-मन ! तुम्हार दूसर-माँ फल बाँधे-हैं । मैं अल-बेला ढोला कुँअर
 हवैँ । मो-ला रेवा मालिनी-के बखरी बता दे कि कोन मेरे है । तब तो श्री सातो
 बहिनी श्री-ला देख-के अउर श्री-कर सुन्दराई-माँ मोचाय-के, बैठे-वर मच्चिया देइन,
 अउर चाँगी माखुर पीये-वर दे-के, ऐसे बोलिन कि, हमरे सातो बहिनी-माँ, ए-दे
 5 बहिनी रेवा मालिन हवै । ऐसे श्री-मन अपन-माँ एक भन-ला बता देइन । तब
 तो ढोला कुँअर श्री-मन-के गीठ-का नहीँ पतियाइस, अउर ऐसे कहत चलत
 चलिस—

अलिन नाहकौं, गलिन नाहकौं, नाहकौं बड़ी बजार ।

नाहकौं हबेली कोसठन-के, देखीं भरोखा लाग ॥

अहो, मैं अलबेला, राज मैं ढोला-कुँअर ॥

पुन डहर-माँ चलत चलत देखिस कि गँवई-के लइका-मन खेल खेलत है, तो
 श्री-मन-ला पक्सि—

खौली-माँ खेली खौली लइकवा, सुनी लइका मोर बात ।

तुम-का मैं देहैँ गुर चिँउरा, कहि दे मालिन-के खोर ॥

अहो, मैं अलबेला राज ढोला-कुँअर ॥

अरे खौली-माँ खोल-वैया लइका-मन ! तुम-मन-का मैं गुर चिँउरा देहैँ । मो-ला
 रेवा-मालिन-के बखरी बता दे कि कउन-कोती हवै । तब तो लइका-मन गुर
 20 चिँउरा-के लालुच-माँ आय-के गढ़-पिङ्गला-के डहर-ला बता देइन । तहाँ-ले ढोला-
 कुँअर श्री-मन-ला गुर चिँउरा दे-के अपन डहर लेइस, अउर रँगत रँगत उहाँअम-रिस,
 जहाँ गढ़ पिङ्गला देस-माँ सात खण्ड-के महाल के फुला-वारी-माँ रेवा अउ परेवा दूनीं
 बहिनी रहत-रहिन । ए-माँ रेवा-के सुन्दराई ऐसन रहिस कि गज-बे-चम करत-रहिस,
 25 ढोला-कुँअर बखरी-के दुआरी-माँ जाय-के ठाढ़ भइस, अउ ऐसे बोलिस।—

एक कपाट हेरैँ, दूसर हेरैँ, तीसर हेरैँ,

चौथ हेरैँ, पँच-हे हेरैँ, षठ हेरैँ, सात हेरैँ ॥

हो मैं अलबेला ढोला राज-कुँअर ॥

ऐसन कहत कहत ढोला-कुँअर अपन हाथ-ले कपाट-मन-का हेरिस अउर
 भितरी अँगना-माँ तुला-मी-के चउरा ऊपर बैठे-गइस, । तहाँ-ले सुन्दर सुन्दर दूनीं
 बहिनी रेवा परेवा निकरिन । तो ढोला-हर ऐसे कहिस—

रेवा परेवा दूनीं बहिनी, दूनीं तालम-तोल ।

आये-हैँ मैं बारे ढोला, बखरी-माँ लिहवँ तोल ॥

अहो, मैं अलबेला राज ढोला-कुँअर ॥

अहो ! रेवा अउ परेवा दूनीं बहिनी तालम-तोल है, मैं ढोला-कुँअर आयेँ, अउ

That is to say, "O damsels husking rice, on your pestles flowers are tied. I am the fair Princee Dholá, show me in what dircetion is Rewá Málin's house." Then the seven sisters, as they saw him, became entranced with his beauty, gave him a stool to sit himself upon, and giving him a vessel of tobacco for smoking, said, "This sister of us seven is Rewá Málin," and thereat they pointed out one of themselves. But Princee Dholá did not believe their words, and went away saying as follows—

"I pass through the lanes, I pass through the byeways, I pass through the great market places.

I pass through the houses of the Koshtás (weaver caste), and I look in at the windows.

Ah, I am the fair Princee Dholá."

Again he went along the road and met some village lads playing together. Then he asked them,—

"Lads of the house, play in the house, but hear, lads, my words.

I will give ye treacle and parched rice, tell me the Málin's house.

Ah, I am the fair Princee Dholá."

That is to say;—"Lads playing in the house, I will give you treacle and parched rice, show me in what direction is Rewá Málin's house." Then the lads tempted by the treacle and parched rice showed him the way to Fort Pingalá. So Princee Dholá gave them the dainties and started on his way, and as he went arrived at where in the laud of Fort Pingalá the two sisters Rewá and Parewá dwelt in the garden of a seven-storied palace. Now the beauty of Rewá was extreme, and Princee Dholá stood in the doorway of her house, and said as follows:—

"I open one door, I open a second, I open a third, I open a fourth, I open a fifth, I open a sixth, I open a seventh.

Ah, I am the fair Princee Dholá."

With these words Dholá opened the doors with his own hand, and in the inner court sat himself down on a Tul'sí platform. Then the two lovely sisters Rewá and Parewá issued forth, and Dholá addressed them as follows:—

"Rewá and Parewá, the two sisters, are a match.

I, the youthful Dholá, am come, and in the house did I weigh them.

Ah! I am the fair Princee Dholá.

That is to say; "Ah! Rewá and Parewá, both ye sisters are

तुम का बखःरी-माँ जान लिहँव । तब तो रेवा मालिनी सुन्दर कुँअर-ला देख-के कहिंस ;—

कहाँ चलीया चले आये राजा, कउन परे बड़ काम ।

5

हर-बर बोलौ मोर बारें ढोला, जलःदी देउ बताय ॥

अही अलबेला राज ढोला-कुँअर,—

अही ! अलबेला राज-कुँअर, कहाँ जात-है ? कहाँ-ले आये-है ? कउन बड़े काम परे-है ? सी, अही वारें ढोला, हम-का बतावौ । तब तो ढोला-कुँअर कहिंस कि यही 10 तुम्हार बखःरी-माँ तुम्हारे-च-मैरें तो आये-हैं । अतःका सुनत-ले, तो रेवा अउ परेवा दूनीं भन ढोला-कुँअर-ला बने बैठाइन, अउर पीथे-बर माखुर, खायें-बर पान देइन । जब कुँअर-हर माखुर पीअत-रहिंस अउर पान खात-रहिंस, तो दूनीं बहिनी 15 ओ-कर ऊपर पिँवरा चाउर झौँक-के टोना कर देइन कि ढोला कुँअर दिन रात हमरें-च-मैरें बने रहै, अउ हमार बखःरी-ले कहँ भिन जावै । काहें-ले दूनीं बहिनी ओ-कर सुन्दराई देख-के मोहा गइन, अउर ओ-कर ऊपर मोहनी कर-देइन, । तहाँ-ले 20 पुन दूनीं बहिनी ढोला-कुँअर सङ्ग नङ्गद गोठिया-के अउ बने पूह-पाह-के, ओ-ला चीआ चन्दन लगा-के, नहवाइन, खोराइन, अउर बने खायें पीथे-बर देइन । ढोला-कुँअर घलाय रेवा मालिनी-ला देख-के मोहा-गइस अउर उहाँ रहन लगिस । पुन रात-के बने पलङ्ग दसःनाँ-माँ दूनीं भन ओ-ला राखिन । रहत रहत ढोला-कुँअर 25 अउर रेवा मालिनी दूनीं-के पीरीत अउर मितलाई वाढ़त-गइस, अउर ढोला-कुँअर-के सारी परेवा-हर दूनीं-के भेंट देख-के बने सुख-माँ रहन लगिस । तहाँ-ले ऐसे करत करत ढोला-कुँअर-ला गढ़ पिङ्गला देस-माँ रेवा-के बखःरी-माँ वारा बच्छर बीत- 30 गइस । तब तो एक दिन ढोला-कुँअर-हर अपन घर-के सुरःता कर-के ऐसे बोलिस ;—

वारा बच्छर मैँ घर-ला झँड़वँ, मन नहिँ माँड़े मोर ।

कलप कलप मैँ ढोला-कुँअर, घर-बर सुर लगें-है मोर ॥

35

चीली मँगाये गढ़ नरौल-ले, रसम बाँधे डोर ।

चीली कड़क गये रेवा परेवा-के, मन नहिँ माँड़े मोर ॥

अही ! रेवा मालिनी मैँ अपन देस गढ़ नरौल-ले रसम बाँधे डोर-के चीली तुम दूनीं बहिनी-बर लाने-रहँव, अउर चीली घलाय चिरावत आवत-हैं ।

an equal pair. I, Prince Dholá, came and recognised you in your own house." Then Rewá Málin, seeing the beautiful Prince, said as follows;—

"Where art thou going and art come, O Rájá. What great work hath fallen (to thy lot)?

Tell me at once. My youthful Dholá, quickly explain.

Ah! the fair Prince Dholá."

5

That is to say,—“Ah, fair Prince Dholá, whither art thou going? whence art thou come? what great work hath fallen to thy lot? Tell me that, O youthful Dholá.” Then Prince Dholá replied, “I am come here into this your house, to you alone.” When they heard so much, then Rewá and Parewá both seated the Prince down in comfort, and gave him tobacco to drink (smoke), and betel to eat. While he was drinking the tobacco and eating the betel, the two sisters scattered over him yellow rice and cast this spell over him, “Let Prince Dholá live happily with us alone, night and day, and let him never go anywhere from our house.” This was because the sisters were entranced, when they saw his beauty, and hence they threw their enchantments over him. Then they held a sweet converse with him, and charmingly did they question and answer, and then they applied ointment and sandal to him, bathed and washed him, and gave him fine food to eat and drink. Prince Dholá also became entranced, when he saw Rewá Málin, and began to stay on there. So when night fell the two sisters laid him in a fine bed with coverings. As he lived on there, the mutual love and affection of Prince Dholá and Rewá Málin increased every day, and Dholá’s younger sister-in-law, Parewá, as she saw how they came together, lived there in happiness. In this way twelve years passed over Dholá’s (head) in the land of Fort Pingalá, in Rewá’s house, and then one day Prince Dholá remembered his own home and said as follows,—

10

15

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Twelve years ago I left my house, and no longer is my heart happy. I Prince Dholá am grieved, am grieved; for now memory of my home (*lit.* house and doorway) cometh to me.

35

I brought ye a bodice from Fort Naraul, a bodice laced with silk; Now the bodice of Rewá and Parewá is worn out, and (no longer) is my heart happy.”

That is to say:—“Ah, Rewá Málin, from my own country of Fort Naraul I brought you each a silk-laced bodice, and it also is worn out.

मी-ला इहाँ रहत बारा बच्छर भइस, अब मी-ला अपन घर-के सुध आवत-है, मर मन अब इहाँ नहीँ लागत-है। ए सुन-के रेवा अउ परेवा कहिन ;—

भन मन चिन्ता करौ, भन मन लानौ हार।

5

हम रेवा परेवा मन दिहैन, रदन तुम्हारे आस ॥

ढोला-कुँअर, अपन मन-माँ चिन्ता भन करौ, अउर हार भन खावौ। हम दूनेँ बचिनी तुम-का देख के रहत-हन। ढोला कहिस कि मी-ला अपन बिहाता हैकी-के सुर-ता आवत-है अउर बारा बच्छर भइस मैँ कुँअर दवाल नहीँ जानैँ। मैँ नीँ रहैँ, 10 अउ अपन देस-का जाहैँ।

ए-कोत ढोला-के तो ऐसे पँचाइत चलत-रहिस, अउर ओ-कोत मारू केना कुँअर-के सुर-ता करत करत तल-फत-रहिस, तो एक दिन ओ-हर अपन चेरिया-का बोलिस, 15 कि बारा बच्छर बीत गइस, दिन गनत गनत अँगरी खिया-गइन, अउ आँखी भाँभर भय गइन, पर मोर धनी नहीँ दिखे। तो चेरिया-हर कहिस कि मैँ घर-के बाहिर कभूँ निकरे नहीँ हँ अउर इहाँ-ले गढ़ पिड़ला चार बीस कोस हवै, तो ढोला-कुँअर-ला कैसे कर-के लानिहैँ। पुन मारू-हर ऐसने अपन सबी चेरी-मन-ला 20 कहिस कि मोर खबर लेव, अउर मोर धनी-ला लान-के भेंट करा देव, पर सबी भन नहीँ कर देइन। तब तो मारू-हर अपन सुआ-ला कहिस, तो सुआ बोलिस कि मैँ बन-के चिरई हवैँ, मैँ का कर सकत-हैँ ? पर, हे दीदी, सुन ले ;—

25

भन मन-माँ चिन्ता करौ, भन मन-माँ लानौ हार।

मैँ तो सुआ लानिहैँ, ढोला-कुँअर-के सीर ॥

आँचर चीर-के कागद बना, नयन-कोर मसियार।

ऐसन लिखाइ लिखौ कि, दसहरा-वर ढोला आघ हमार ॥

30

मारू दीदी मन-माँ चिन्ता भन कर, मैँ ढोला-कुँअर-के सीर लगा-के ओल-लानिहैँ। दसहरा-के थोर-के दिन बाचे-हैँ। पुन ऐसन कर कि अपन अँचरा-ला चीर-के कागद बना अउ आँखी-के काजर-के मस बना अउ ओ-माँ ऐसन लिख 35 दे कि दसहरा-के हमार धनी घर-माँ आवै। तहाँ-ले मारू-केना-हर ऐसने-चव करिस, अउ मारू-के कहे-ले ओ-कर चेरिया-हर सुआ-के बेड़ी-ला काठ-के ओ-ला पिंजरा-के बाहिर निकार देइस अउर घीव सक्कर खाये-वर देइस। तब तो सुआ-हर तुर-त एक जीजन ऊपर उड़ा गइस, अतक-माँ मारू-के बचिनी सबआ जे ओ-ही-में बैठ-रहिस, कहिस कि सुआ-के ठिकाना नहीँ, कत-कौ पोसौ पालौ, बैमान चिरई होत-है। ओ तो उड़ा-गइस, अब कैसेन कर-बो।

Twelve years have I dwelt here, and now the memory of my home cometh to me. Here no longer is my heart happy." When they heard these (words), Rewá and Parewá said as follows:—

"Grieve thou not, and be not mournful in thy heart.

We Rewá and Parewá have given thee our hearts, and our hope is in thy remaining." 5

That is to say;—"O Dholá, grieve not in thy heart, be not disheartened. We two sisters only exist in seeing thee." But he replied, "the memory of my wedded wife cometh to me. Twelve years have passed and I know nought (of her). I will not remain. I will go to mine own land." 10

While here this consultation of Dholá was going on, there the damsel Márú was distressed as she called the prince to mind. So one day she said to her maid, "twelve years have passed, and counting the days my fingers are worn away and my eyes have become hollow, but still my Lord doth not appear." And the maid said, "I have never gone outside the house, and from here the fort of Pingalá is eighty kes distant, so how shall I bring thee Prince Dholá?" Again Márú spoke thus to all her maids, and asked them saying "Take care of me, and cause me to meet my Lord," but all of them said "no." Then Márú spoke to her parrot and the parrot replied "I am the bird of the forest. What can I do? But, O Lady (*lit.* elder sister), Hear me;— 15

Grieve thou not, and be not mournful in thy heart, 25

I am but a parrot, and I will bring the news of Prince Dholá.

Tear the border of thy garment for paper, and use the collyrium of thine eyes for ink.

Write on it, 'Dholá come to me for (the feast of) the Dasahra.'" 30

That is to say,— "Lady Márú, grieve not in thy heart. I will find a clue to Prince Dholá and will bring him. It is a few days to the feast of the Dasahrá. But do thou this; tear the border of thy garment for paper, and use the collyrium of thine eyes for ink, and write in it, 'Let my Lord return by the Dasahrá.'" Then Princess Márú did even so, and at her command the maid cut the parrot's chain, took it out of the cage, and gave it *ghí* and sugar to eat. Then the parrot at once flew up a league into the air, and Márú's sister Saruá (or Sárú) who was sitting near her said, "A parrot hath no certainty. No matter how much thou cherish it, it is a faithless bird. It hath flown away. Now what shall we do?" 35

तो पुन सुआ-हर उतर-के खाले आइस, तो दूनों-ला भरोसी आइस, कि ठउका हमार काम होही, काहे-ले कि सुआ कह दिहे-रहिस कि मै ए पाके उड़ाये रहैव कि देखै कत-का दुरिहा मै उड़ सकत-है पुन ओ कागद सुआ-के गर-माँ बाँधे गइस, अउ सुआ ऐसे बोलिस;—

5

परथम ले ले दीदी राम-रसुआ, भौकौं सीठा चार ।

मै तो जान-है ढीला-कुँअर-के सोर-बर, करिहै कौनो उपाय ॥

मारु कैना कहिस कि तै तो सुआ बड़ चतुरा रहैस, तोर-ले अगम कोन जान-ही ।
 10 जा हमार काम कर-के आ। तब तो सुआ राम-राम कहत उड़िस अउ दिन-रात उड़ावत उड़ावत बन-माँ गइस। तहाँ प्रक रूख-माँ जा-के साँभ भये-ले बठिस। उहाँ रूख-माँ बारा हजार बनेला सुआ बैठे-रहिन; घरैला सुआ सबो-ला राम राम करिस, तब तो बनेला सुआ-मन घरैला सुआ-के सबो हवाल पूहिन, अउ ए-हर सबो गोठ
 15 जैसे-के-तैसे सब-के सब बता-देइस। तब तो बारा हजार बनेला सुआ-मन घरैला सुआ-ला अपन गुरु बनाये-बर अउ ए-कर-मेरे कान फुँकाये-बर कहिन। तो घरैला सुआ कहिस कि ए बूता मै अभी नहीं करै। ए-माँ पाँच रुपिया लांग-ही अउ बेर
 20 लाग-ही। मो-ला जाये-बर लज्जा परे हवै। लउठत बेर ऐसन-चव करिहै। ऐसे रात-भर गोठिया-के बिहाने उहाँ-ले उड़ाइस, तो गढ़ पिङ्गला-माँ पऊँचिस अउ रेवा परेवा-के फुल-बारी-के फल-फूल खात बिगारत, सहल-के कँगरा-माँ बैठ-के तीन बेर ऐसे बोलिस;—

25

तो-ला हाने ढीला कड़क बिजली, कि तो-ला हाने तुसार ।

तो-ला डाँटे रेवा परेवा कि बिहाई-के सुरता गये भुलाय ॥

ढीला-कुँअर-हर रेवा परेवा-के पास बैठे-रहिस, सुआ-के गोठ ए-कर कान-माँ परिस,
 30 तो कोला-कोत जाये-के मिस-कर-के उचिस अउर बाहिर सुआ-मेरे आइस। ढीला-ला देख-के सुआ कहे लागिस, अहो कुँअर। तुम्ह-ला का भइस, बिहाई हैकी-ला निचट भुलाय गये-ही। कैसे सुखाय गये-ही। रेवा-हर तो मारु कैना-के मालिन हवै। ओ-ला
 35 देख-के तुम मोहाय गये-है। राम राम, कैसे तुम्हार माया दाया बूट-गइस। तब तो ढीला कहिस;—

सुआ न मो-ला हाने कड़क बिजली, न मो-ला हाने तुसार ।

न मो-ला डाँटे रेवा परेवा, न मै गयेव सुखाय ॥

But the parrot descended, and hope came to both the sisters, that of a truth our business will be done ; for the parrot said unto them. " I only flew up for this reason, to see how far I could fly." Then the paper was tied round the parrot's neck, and the parrot said as follows—

" First O, Lady, accept my cry of ' Rám, Rám,' while I make 5
four salutations (to thee).

For I am going to trace out Prince Dholá, and some device will
I make therefor."

Princess Márú said, " Thou, O Parrot art very intelligent. 10
Who else knoweth the future but thou ? Go, and return after
doing my business." Then the parrot crying " Rám, Rám " flew
up, and flying night and day came to the forest, and there on even-
ing falling, sat upon a tree. In that tree were sitting twelve
thousand wild parrots, and to them the tame parrot said " Rám,
Rám." Then the wild parrots asked the tame parrot his history, 15
and he unfolded it all exactly as it was. Then the twelve
thousand wild parrots asked the tame one to become their Gurú,
and to whisper unto their ears the initiatory formula. But the
tame parrot said " I may not do this business now. It will cost 20
five rupees, and will take time. I must go quickly (*lit.*, there
has fallen quickness for me to go). At the time of my return, will
I do all this." Thus after talking all night, in the morning he flew
away from them, and arrived at Fort Pingalá, and began to eat and
spoil the flowers and fruits of Rewá and Parewá's garden and seat-
ing himself on a turret of the palace said this three times ; 25

" Hath a flash of lightning destroyed thee, O Dholá, or the frost,
Or do Rewá and Parewá compel thee, that thou hast forgotten
thy wedded wife."

Prince Dholá was seated by Rewá and Parewá, when the word of
the parrot fell upon his ear. So under the excuse of going to the 30
necessary place, he rose and went out to the parrot. When the parrot
saw him, he began to say, ' Alas, Prince what hath come to thee ?
Thou hast altogether forgotten thy wedded wife. How hast thou
wasted away ? This Rewá is but the flower-girl of Princess Márú,
and yet when thou didst see her, thou becomest entranced. Ah Rám, 35
How has thy love and affection disappeared." Then Dholá said as
follows ;—

" Parrot, a flash of lightning hath not destroyed me, nor the
frost,
Nor do Rewá and Parewá compel me, nor have I wasted away.

सुआ, मो-ला कुब् नहीँ भइस-छे । मैँ तो अपन विहाई डैकी-के दिन-माँ तीन घवा
 सुराना करत-हैं। कैसन करैँ। रेवा परेवा तो मो-ला एक घड़ी नहीँ बाड़ैँ । कैसे चलैँ
 पुन सुआ-हर अपन गर-के कागद देइस । ढोला ओ-ला वाँचिस । ओ-माँ पहिले-ले सब
 5 हवाल लिखे-रहिस । सुआ-हर बीच बीच-माँ गजब गीठ राम-राम कहि-के करत
 जान-रहिस । ढोला-कुँअर-हर थोरिक रिसाय गइस, अतक-माँ परेवा ए सब देख पाइस
 तो रेवा-मेँ बना देइस । तब तो रेवा अउ परेवा दूनीं भन ढोला-ला धर-के भित-री
 खे-गइन । भित-री-ले ढोला-कुँअर सुआ-ला बलावन लागिस, पहिले तो सुआ नहीँ
 10 आवत-रहिस, पर पाङ्ग-ले आय-के ढोला-के जाँघ-माँ बैठ-गइस । सबो हवाल जाने-ले
 दूनीं बहिनी-मन ढोला-ले गजब भगरा करिन, अउर कहिन कि इहाँ-ले नौ जान
 देवो । पुन राँधिन अउर ढोला-ला खवा-इन पियाइन । ढोला-हर सुआ-ला अकेला
 15 बाँड़-के बहिरी गइस । तो रेवा घलाय ओ-कर सङ्ग-माँ गइस । इहाँ रेवा-हर तो सिखा-
 दिहे-रहिस, तो परेवा-हर का करिस, कि सुआ-ला ले-के चल्हा-माँ जरावन लागिस ।
 तो सुआ-के पाँख थोरिक थोरिक जरन-लागिन, तो सुआ-हर परेवा-के अँगरी-ला
 चाबिस, तो परेवा-हर ए-ला बाँड़ देइस, तो ए भप-के उड़ाय-के महाल-के कँगरा-माँ
 20 बैठ-गइस । ढोला-कुँअर घलाय ए बात-का जानिस, पर का करे बप-रा । सुआ-ला बने
 सम-भा देइस, अउर कागद-माँ ऐसे लिखिस ;—

भन मन-माँ चिन्ता करौ, भन मन-माँ लानो हार ।

25 दिन दसहरा-का अइहैँ मैँ ढोला-कुँअर, गढ़ नरौल-माँ घर हमार ॥

अउर सूआ-के गर-माँ कागद-ला बाँध-के कह देइस कि सूआ तैँ जा, मो-ह
 दसहरा-बर पाङ्ग-ले आइहैँ, ऐसन कह देये । सूआ-हर कागद-ला ले-के अउर राम
 राम कहि-के उहाँ-ले उड़िस । तो बन-माँ ओही-मेँरे पऊँचिस जहाँ बारा हजार सूआ
 30 पहिली भेटे-रहिस । उहाँ सबो बनेला सूआ-मन-के कान फूँक-के अउर उन-कर गुरू
 बन-के दूसर दिन बिहाने उड़िस । तो उड़त उड़त गढ़ नरौल-माँ, मारू कैना-के
 बख-री-माँ आइस । मारू-हर देखिस तो सबो हवाल पूछे लागिस । सूआ-हर पहिली-
 35 ले उहर-के गीठ ढोला-कुँअर अउर रेवा-परेवा-के सब बात बताइस । अउर कागद-ला
 दे-के कहिस कि राम-राम, मारू दीदी, अब चिन्ता भन करौ । दसहरा-बर ढोला-
 कुँअर घर-माँ आहैँ । मारू कैना सबो बात-ला सुन-के बड़ा खुस भइस, अउर
 सूआ-ला बने घीब सक्कर खवाय-के सोन-के पिँजरा-माँ राखिस, अउ ढोला-कुँअर-के
 उहर देखे लगिस ।

Parrot, nothing has happened to me. I call to mind my wedded wife three times a day. What can I do? Rewá and Parewá never leave me for a moment. How can I go?" Then the parrot gave him the paper from its neck, and Dholá read it. In it was written the whole affair from the first. In the meantime the parrot kept prattling much, and saying "Rám Rám." Prince Dholá was a little augored, and meanwhile Parewá saw all this and told it to Rewá. Then Rewá and Parewá brought Dholá into the house. From inside Dholá began to call the parrot, which at first did not come, but afterwards it came and sat upon his thigh. When the two sisters learned all this, they began to quarrel exceedingly with Dholá, and to say, "We will not let you go from here." Then they cooked and gave him to eat and drink, and Dholá leaving the parrot alone went outside, but Rowá also went with him, but, on the other hand, she had taught Parewá, and what did Parewá do, but she took the parrot, and began to burn him in the fire-place. When its feathers began to burn a little the parrot pecked Parewá's finger so that she let him go, and straightway he flew away and seated himself on a turret of the palace. Prince Dholá also observed all this, but what could the poor fellow do? He carefully warned the parrot, and wrote this upon paper;—

"Grieve thou not, and be not mournful in thy heart,
I Prince Dholá will come on the day of the feast of the
Dasahrá to my home in Fort Naraul."

This paper he tied on the neck of the parrot, and said "Parrot, go thou and say that I will also come after by the Dasahrá." The parrot took the paper, and saying Rám Rám flew away, and came to that place in the forest where the twelve thousand parrots and he had first met. There he whispered into their ears the initiatory formula, and became their spiritual preceptor, and early next day flew and flew to Fort Naraul, and came to Princess Márú's house. When Márú saw him she began to ask him all the news, and the parrot told her all from the beginning, his adventures on the road, and all about Dholá and Rewá and Parewá. He then gave her the paper and said "Rám, Rám, Lady Márú, now grieve thou not. Prince Dholá will come home by the Dasahrá." When Princess Márú heard all this she became very joyful, and gave the parrot excellent *ghí* and sugar to eat, and placed him in a golden cage. Then she began to watch the way for Prince Dholá.

- 5 इहाँ का भइस कि ढोला-कुँअर-हर सूआ-के गये-ले चिन्ता करन लगिस कि इहाँ-ले कैसे कर-के निक-रौं। तब तो ओ-कर एक गुँदया-हर जे उहाँ रहिस, ढोला-ला एक सुमता बताइस। तो गुँदया-के सुमता-ले ढोला-हर का करिस, कि रेवा-के सङ्ग-माँ पासा खेले-बर बैठिस अउ खेलत खेलत मतौना-माँ बीड़ी-पान
- 10 रेवा-ला खवा देइस। रेवा-हर मात-गइस, तो ओ-ला कुङ्खू सुर-ता नई रहिस। परेवा-हर फुल-वारी-माँ रहे, तब तो ढोला-कुँअर-हर भप-के एक उँट-वा-ला मँगाइस, अउर ओ-कर ऊपर चघ-के उहाँ-ले परावत पराइस, अउर भप भप उँट-वा-ला धँउरावन लागिस। अतक-माँ परेवा-हर देखिस अउर रेवा-ला बताइस।
- 15 रेवा-हर सुध-माँ आ-गये-रहिस। तब तो रेवा अउ परेवा दूनीं बहिनी उँट-वा-के पाङ्खू धँउरे लगिन, पर पाइन नहीँ। चलत चलत-माँ एक नँदिया मिलिस। ढोला-कुँअर-हर अपन उँट-वा-ला नन्दी-माँ रँगाइस। रेवा परेवा घलाय जाय-के जँट-के पूँकी-ला धर-लेइन। अतक-माँ ढोला-हर भप-के पूँकी-ला काट देइस अउर उहाँ-ले भप-के
- 20 जँट-वा-ला रँगा देइस। पूँकी काटे-ले रेवा परेवा छूटिन, तो नन्दी-माँ बोहावन लागिन, पर बोहात बोहात तीर-माँ लगिन, अउर हार खाय-के अपन बख-री-माँ आइन। अउर सन्दी-माँ पर-के रहे लागिन। एकौत ढोला-कुँअर जो चलिस, तो अपन देस गढ़ नरौल-माँ पङ्चिस, अउर अपन बख-री-माँ मारू-कौना-के भँट करिस।
- 25 तब तो दूनीं भन अपन अपन हवाल कदिन बोलिन, अउर बने बने गीठ कर-के खावन घीवन लागिन, अउर सुख-माँ अपन दिन काटे लागिन ॥

चँदैनी की कहानी ।

- 30 बावन-बीर नाँव-के एक मनखे बड़-का बीर, चतुरा अउर अघात टाँट (टाट) जीव-के रहिस। ह्य महीना-ले तपस्या करत सुतत-रहिस। ऐसे सुनाई सुते कि कत-को मारी पीठी कभू उच-ते-चठ नी रहिस। ए-कर नाँव-के तो हाना घलाय कहत-है कि “बावन गीड़-माँ फूटे बैवाई नौ-सै बीकी रहै लुकाई”। काहे-ले कि
- 35 ए-हर ऐसने मनखे रहिस। ए-कर डैकी चन्दा नाँव-के गजब सुन्दर रहिस, अउर बने सुन्दर पह-रा चौकी-के जँच मचल-माँ रहत-रहिस। एक बेर का भइस, कि बावन-बीर तो अपन तपस्या-माँ सुते-रहिस अउर चन्दा-हर ओही गाँव-के एक बरेठ-ला जे-कर नाँव लोरी रहिस, देख-के मोहाय गइस। पुन पाङ्खू-ले कुटना-कुटनी-मन-के लगाये-ले दूनीं-माँ मिलापी घलाय भय-गइस, पर अत-का रहिस कि कौनो का-कर घर-माँ नहीँ गये-रहिस। बाहिर बाहिर जहाँ तहाँ कर-के कभू कभू मिल जात-रहिन, अउर अपन गीठ बात कुटना-कुटनी-मन-ले लगाये-रहिन।

But here (at Pingalá) what happened? As soon as the parrot was gone, Dholá began to consider how he could escape therefrom. Now a friend of his, who was there, gave him good advice, and on his advice what did Dholá do, but he sat down to play at dice with Rewá, and as he played he gave Rewá a roll of drugged betel to eat. 5 She became intoxicated, so that her memory left her. Parewá was then in the garden and Prince Dholá suddenly called for a camel, and mounting on it fled from that place, and urged the camel into a gallop. In the meantime Parewá saw this, and showed it to Rewá, who had come to her senses again, and the two sisters began to run 10 after the camel but could not reach it. As they went, they came to a river, and Dholá forced his camel into it, and Rewá and Parewá also followed and seized the camel by the tail. Then Dholá quickly cut off its tail, and urged his camel on. When the tail was cut off, Rewá and Parewá's (hold on the camel) was loosened, and they began 15 to float away in the river, and floating floating they came to the bank, and returned disheartened to their own house. There lived they plunged in sorrow. On the other hand Prince Dholá went on and arrived at Fort Naran in his land, and, in his own house, met Princess Márú. Then each told the other his story, and after an 20 excellent talk began to eat and drink, and to pass their time in happiness.

THE STORY OF CHANDÁ.*

There was a man named Báwan-Bír, a great hero, wise, and of a very stout heart. For six months he lay asleep devoid of sense and 25 feeling, performing austerities, and so sound was his trance that no matter how much you beat him or struck him, he never even rose. His name people even mention as a saying;—"Báwan had a blister on his leg, and (he did not notice that) nine hundred scorpions hid 30 in it";—for such a man indeed he was. His wife named Chandá was very beautiful and used to live in a high palace well watched and guarded. Once on a time what should happen but Báwan Bír was lying in his trance, and Chandá saw a washerman of the village named Lorí, and fell in love with him. Subsequently, bringing 35 into use panders and bawds, they also had meetings, but it so happened that this never took place in any one's house. Only out in the open, here and there did they sometimes meet and communicate with each other by the aid of panders and bawds.

* This is an episode in the Gayá epic cycle of Lorik, which will be found described in *Rep. Arch. Surv. Ind.*, VIII, pp. 79 and ff. In the original version Chand or Chañdain's husband is named Siodhar, not Báwan Bír, and the hero Lorik, not Lorí, was a cowherd, not a washerman by caste. The epic is sung by men of the *gólá* caste. G. A. G.

एक दिन चन्दा-हर लोरी-ला कह-वा पठोइस कि मोर मचाल-मां आवै । अउर
 ओ-कर मचाल गजब ऊँच, सीज, लाम लाम रहिस, अउर खाले-मां एक एक कर-के
 पहिरा चौकी लागे-रहिस । तो प्रकःरो उपाय घलाय बता दिहै-रहिस । तब तो
 5 लोरी-हर चन्दा-के मचाल-मां जाये-के सुमता बाँध-के रँगिस, अउर मचाल-कगःरा
 पहिली चौकी-मां मनखे-मन-ला भेंटिस । तो ओ-मन-ला रुपिया दे देइस । पुन
 दूसर-ले गाय-गरुआ भेंटिस, तो ओ-मन-ला खूबी प्रकन खदर दे देइस । पुन
 तीसर-ले बेदरा-मन-का देखिस, तो लाड़ू चना ददेइस । पुन साँप-मन मिलिन, तो
 10 दूध दे देइस । ए-मन सबो खार्थे पिये-मां भुलाय गइन । लोरी-हर माचालके भीती-
 कगःरा ठाड़ ठाड़ अमःरिस, ऊपर पटुँहा-ले चन्दा-हर फासा डारिस कि लोरी
 ऊपर चघ-के चले-आही । पर जब लोरी फासा-ला धरे-बर करत-रहिस, तो चन्दा-हर
 डोरी-ला तीर लेत-रहिस । ए तो हाँसी मड़ाये-रहिस पर लोरी बपःरा बड़ सन्धी-मां
 15 परिस कि अतके पिचःकाठ-मां तो इहाँ आयेँव, अउर ऊपर-रो घलाय जाब नहीँ
 होवे । कैसे करैँ । जो लड्डट जायेँ तो मोर-मैरेँ अब रुपिया, चना, लाड़ू, खदर, दूध
 कुबू नई रे । कैसे जाहैँ । तप तो चन्दा जानिस कि लोरी-हर गजब खिसिया
 20 गइस-हे, तो डोरी-ला नहीँ तीरिस । लोरी-हर ओ-ला धर-के पटुँहा-मां चघ आइस ।
 तहाँ चन्दा-हर दूसर खोली-मां लुका गये रहिस । लोरी-हर ए डहार ओ डहार
 देख-के, अउर खिसिया खिसिया के, चन्दा-ला पाइस । पुन दूनीं भन तहाँ रात-के बने
 गोठ बात करत पलङ्ग दसना-मां सुते-रहिन । रात होये-ले बिहान होये-के बेरा-मां
 25 लोरी-हर उचिस अउर रुपिया खदर चना लाड़ू दूध ले-के चले लागिस, तो हर-बर
 हर-बर-मां अपन पागा-ला उहाँ ढाँड़-देइस, अउर चन्दा-के लहर-पटोर-का मूँड़ी-मां
 बाम्ब-के वेसने फासा लगा-के उतरिस, अउर पहरा-वाला-मन-का वेसो देवत भुलावत
 अपन घर-मां चले आइस ।

30 पाकू-ले कोनो आन बरेठिन जउन चन्दा-के ओढ़ःना काँचत-रहिस, लोरी-के घर-मां
 गइस अउर लहर पटोर-का देख-के जान गइस । बरेठःनिन-हर लोरी-ला टोकिस
 घलाय, पहिली तो लोरी-हर गोठ-का लुकाइस, पर पाकू-ले सब जस-के-तस बता देइस ।
 पुन ओ-ला ओ बरेठिन चन्दा-मैरेँ अमःरा देइस अउर ओ-ला घलाय बड़त गोठिया-क
 35 तब-ले ए-ही बरेठःनिन-हर दूनीं-के पागा-ला लानिस, अउर ओ-कर घर-मां अमःरा
 देइस । अउर लजाय-के लोरी-के कुटःनो होय-के रहिस ।

ऐसे करत करत गजब दिन बीत गइस, अउर बावन-बीर-हर तो अपन तपस्या-मां
 40 अब-ले सुते-च-रहे । पुन एक दिन चन्दा अउर लोरी दूनीं मन्सूषा करिन कि ए
 देस-ले निकर जाबी अउ कइँ अन्ने जा-के रहःबो । हीत हीत इहाँ-ले का भइस कि
 चन्दा-हर लोरी-के हात धोय-के पाकू परिस कि कइँ चे निकर चलौ । लोरी-के मन

One day Chandá sent word to Lorí to come to her palæe. Her palæe was very high, straight and long, and below were set here and there watchmen and guards. So for them also she showed him a device. Then Lorí having determined to go to the palæe (went there), and near it met the first guard composed of men. To them he gave money. Then he met next a guard of cows and eattle, and to them he gavo very much fodder. Then at the third guard he saw monkeys, and to them he gave sweetmeats and grain. Then he came to (a guard of) snakes and to them he gave milk. So these amused themselves with eating and drinking. Then Lorí arrived below the wall of the palæe and stood, and from above, from the upper verandah, Chandá let down a noose, by which Lorí might aseend to her; but whenever he attempted to catch hold of it, Chandá drew it up again (out of his reach). She thus laughed and sported, but Lorí, poor fellow, fell into a great quandary saying "I have come here through such great dangers, and I cannot even get up above, what am I to do? If I return, I have not any more money, or grain or sweetmeats, or fodder or milk with me. How am I to go?" Then Chandá saw that Lorí was much vexed, and no longer drew the rope, and Lorí caught hold of it, and climbed up to the upper verandah. There Chandá hid herself in another room, and Lorí looked on this side and on that, and at length when he was well vexed, he found Chandá. Then the two spent the night in sweet converse, and slept on a bed together. When the night was passed and morning came, Lorí arose, and taking money, fodder, grain, sweetmeats and milk started, but in his haste he left his turban behind, and fastened Chandá's silk veil on his head instead. Then, as before, he used the noose, descended and, in the same way after giving presents and charming the guards returned to his own house.

Afterwards, another person, a washerwoman who washed Chandá's clothes, went into Lorí's house, and seeing the silken veil, recognised it. She also asked Lorí about it, and at first he concealed the matter, but finally told her all exactly about it. She then brought it to Chandá, and also having spoken much to her and made her ashamed, took away Lorí's turban, and brought it to his house. From that time forth that washerwoman became the go-between of these two (lovers).

Thus things went on for many a day, and Báwan-Bír remained still in his trance, and one day both Chandá and Lorí talked about leaving the country, and going to some other land to live there. As they went on talking, Chandá urgently persuaded Lorí to leave the place and go to any where else. Lorí's idea

बहुत कर-के निकर-के नी रहिस, पर
बपुरा का करे ओ पिच-काठ-माँ पर
गये रहिस। कभू कभू तो लोरी-हर
5 खिसिया-के बावन-बीर-मैरे जाये करे,
अउर ओ-ला लात मार-के घूड़ी-के
बार तीर-के अउर लौठी-ले मार-के
उचाये-बर करे, पर बावन-बीर ओ-बेर
10 का-बर उचत-है। ओ तो अपन तपस्या-
माँ मार-रहे। जब लोरी-हर चन्दा-के
कहे-कहे-ले निचट अस-कटा गइस,
तब तो दूनीं भन निकर-के सुमिता
करिन।

15 तब तो एक दिन लोरी अउर चन्दा
दूनीं आधा रात-के निकर टाढ़ भइन,
अउर उहाँ-ले चल देइन; गाँव-ले
बच्चीरी एक दइहान रहिस, इहाँ
20 चन्दा-के ममा रहत-रहिस। ए-कर-में
गाय भैसी अघात रहिन, अउर अपन
घर-के बने रहिस। जब दूनीं भन इहाँ
आइन त ममा-हर इन्ह-ला बने तीन
25 दिन-ले राखिस अउर चन्दा-ला खबी
सम-भाइस कि तँ ऐसे गेठ भन कर,
अपन घर-का लउट जा, तो-ला मै
गया भैसी दे देत-है। चन्दा तो रानी
30 रहिस अपन महाल अउर धनी ला
हाँड़ देइस। भैसो-के का कर-तिस।
नहीं मानिस। पुन उहाँ-ले दूनीं-के
दूनीं लोरी अउ चन्दा चल देइन
35 अउर चलत चलत प्रक बड़े बन-माँ
पड़चिन। तहाँ इन-कर भाग-ले प्रक
महाल रहिस। उहाँ खाये, पीये,
नौकर-चाकर, सबे बात-के सुख रहे।
40 दूनीं-के दूनीं महाल-के भीतर-ी गइन
अउर भीतर-ी-ले सबे। दुआरी-के तारा
कूची दे-के अपन सुख-माँ रहन लागिन।

was strongly against going,
but what could the poor fellow
do, as he was fallen into diffi-
culties? Sometimes being vex-
ed, he would go up to Báwan-
Bír, and kick him and pull him
by the hair of his head, and
strike him with a stick and
thus try to rouse him. But
how could Báwan-Bír then get
up, for ho was deeply engaged
in his trance? At last when
Lori was rendered entirely
helpless by Chanda's words,
the two determined to run
15 away.

So one day Lori and Chandá
both got up at midnight, and
departed. Outside the village
was a cattle-yard, where dwelt
20 Chandá's unele. He owned
many cows and buffaloes, and
lived comfortably in his house.
When they came there, the
unele kept them comfortably
25 for three days, and strongly
advised Chandá not to do this,
but to go back to her own house,
and offered to give her eows
and buffaloes. But Chandá was
30 a queen, and had abandoned
her own house and husband,
what did she care for buffaloes?
She did not heed. Hence the
two departed, and going going,
35 came to a great forest, wherein
to their good fortune was a pa-
laoe full of food and servants
and every delight. They went
insido and from within locked
40 all the doors with the keys and
began to live happily.

ए कोत का भइस कि बावन-बीर-
 ला सुत सुत ह्य महीना बीत गइस ।
 ए अपन नौं-ले जागिस अउर चन्दा-
 ला महाल-माँ नहीँ देखिस । तो
 5 कल-बला गइस । पाहू-ले लोरौ-के सबे
 बात सुनिस तो निचट कउछा गइस ।
 पुन दूनों-के उहाँ-ले सीर-माँ निक-रिस
 तो ओ-हीँ दइ-दान-माँ अपन सारा-
 10 मँरे पका बात-नी पाइस । तब तो,
 चलिंस तो ओ-हीँ बन-माँ आइस अ-
 उर ए कोत ओ कोत-ले महाल-के
 पता पाइस, अउर उन दूनों-के उहाँ
 15 रहब-ला जान डारिस । पुन गजब
 खिसिया-के महाल-के सबे दुआरी-ला
 हेरे-बर करिस, पर सबे कोत तो तारा
 दिहे-रहिस । ए-कर कुहू उपाव नहीँ
 20 चलिंस । तब तो हाथ खाय-के लउट
 आइस अउर अपन घर-माँ प्रक-ला
 रहन लागिस ॥

On the other hand what hap-
 pened? Six months passed
 over Bāwan-Bīr in his trance,
 and he awoke and saw not
 Chandā in his palace. He be- 5
 came agitated, and afterwards
 hearing all about Lorī became
 exceedingly confused.* So he
 started forth to trace them and
 came to the cattlo-yard, and 10
 got full information from his
 wife's brother. Then he went
 forward and came to the forest,
 and from this side and that
 heard news of the palace, and 15
 learned that the lovers were
 there. Then in a great rage he
 tried to open all the doors, but
 they were locked all round.
 Lo, as every device of his failed, 20
 he lamented and returned home
 and began to live alone in his
 own house.

* The verb कउछान is said to be derived from कउछा, a crow, and means to be agitated or confused like that bird.

[Mr. Grierson hopes that it will be understood that he is responsible for any mistakes in the above translations. Before, however, they were printed off, proofs of the selections were sent to the author for revision, and he made several very useful corrections. Ed.]